

A MOVIELAND CLASSICS, LLC MAGAZINE

FAMOUS MONSTERS®

#271 JAN/FEB
2014



RAY
HARRYHAUSEN
of *Titans &
Tributes*

FAMOUS

A NEWELLAND CLASSICS, LLC MAGAZINE



MONSTERS

#271 JAN/FEB
2014

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SPEAKING OF MONSTERS[®]



I'm very happy that so many young fans have told me that my films have changed their lives. That's a great compliment. It means I did more than just make entertaining films. I actually touched people's lives—and, I hope, changed them for the better.

-Ray Harryhausen

For Ray (1920-2013) and Diana (1927-2013)

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OPENING WOUNDS

Unlike so many Monster Kids before me, my love affair with creature features didn't start with Dracula or Frankenstein's Monster. I had no knowledge of Lugosi or Karloff or the gentlemen Chaney during my formative years. For me, it all started in the summer of 1981 when my parents took a much, much younger version of myself to see CLASH OF THE TITANS. It was the most incredible movie experience I ever had. Medusa and her snake-like terror, the Kraken's titanic scale, the majesty of the winged horse Pegasus—all of these in one movie was almost too much for my young mind to handle. It was the film that would define my genre tastes up til this very day. My monsters wouldn't be the monsters of nightmares; they would be the monsters of the fantastic.

Growing up, it wasn't unusual for JASON AND THE ARGONAUTS or 7TH VOYAGE OF SINBAD to play after Saturday morning cartoons. Each film was a spectacle filled with beasts that inspired not fear, but wonder. The sense of adventure as mortal men battled with colossal creatures could not be matched. As I got older I learned that all these fantastical creatures were courtesy of one man: Ray Harryhausen. As I learned about the laborious process he undertook to bring his creatures to life, I became even more enamored with these films that formed the cornerstone of my interests. And it is because of Ray's incredible work, his imagination, his understanding of story, his immense skill, and his decades-long friendship with FM founding editor Forrest J Ackerman that we are proud to dedicate much of this issue to looking at Ray's life and work. I know that it's not just me who fell in love with the magnificent creatures brought to life by Ray's inimitable skill. He was a titan who walked amongst us, one whose work will be enjoyed for generations.

While shows like STAR TREK and LOST IN SPACE are remembered as great Sci-Fi TV, each was only on for a handful of seasons. DOCTOR WHO, the adventures of a time traveling, shape shifting alien known as a Time Lord, has been producing some of the best episodic Sci-Fi for fifty years. We celebrate this landmark by catching you with where our Doctor is, and where he's been. Those new to the Whoniverse will find all they need to get started (no, you don't have to watch 50 years of TV to catch up) and enjoying one of Sci-Fi's most enduring and endearing franchises. And we've got a few surprises for those of you who are well-versed in the Doctor's dozen.

Now, if you'll excuse me, there's a copy of 7TH VOYAGE that is just begging to be watched, and who am I to say no?

Ed Blair
Executive Editor

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FAMOUS MONSTERS® OF FILMLAND

NUMBER 271

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Holiday Buying Guide

Give the gifts that Monster Kids want. First, HarperCollins brings us a look inside the mind of Guillermo del Toro (PACIFIC RIM, HELLBOY) with this beautiful hardcover, **CABINET OF CURIOSITIES**, featuring del Toro's handwritten notes, original artwork, images of his house, thoughts on past and future projects, and more. Penguin Classics has also teamed up with del Toro, having him select six classic horror works (including **FRANKENSTEIN** and **THE RAVEN**) for which he provides notes and introductions and are being released in stunning hardcover with new artwork.



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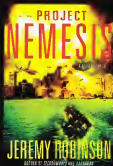
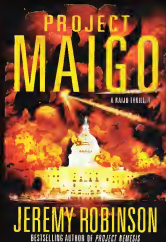


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JEREMY ROBINSON



Reading Jeremy Robinson novels is hazardous to your sleep patterns. He spins monster yarns so well you cannot stop turning pages. His **PROJECT NEMESIS** is an honest-to-goodness Kaiju novel in the vein of *Godzilla* (except set in New England). **ISLAND 731** is best described as if Edgar Rice Burroughs or Michael Crichton wrote *ISLAND OF LOST SOULS*. And his latest, **PROJECT MAIGO**, is a direct sequel to *both* books. Giant monsters, creepy islands, and writing that is both smart and furious in intensity and pace. Plus, IDW *Godzilla* artist Matt Frank joins the fray to provide original art for the Kaiju novels. Read all three as we await the conclusion to the series in 2014!

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The image is a promotional graphic for Captain Company's Godzilla Collectibles. It features a central, large, black, textured Godzilla figure with yellow eyes and a yellow mouth. To its left is a blue and red Godzilla figure, and to its right is a white and grey Godzilla figure. In the bottom left corner is a white and blue mecha figure. The background is a dark blue with a white grid pattern. The entire image is framed by a red border with white text.

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A movie poster for the film 'MONSTERS'. The title 'MONSTERS' is at the top in large, bold, yellow letters. Below it, two dinosaurs are shown in a prehistoric landscape. One dinosaur is in the foreground, and another is in the background. The scene is lit with a warm, orange glow, suggesting a sunset or sunrise.

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ACROSS THE WHONIVERSE...

THORPE LUIS



"There's something you better understand about me, 'cause it's important and one day your life may depend on it. I am definitely a madman with a box!"

—The Doctor

How would you feel if, when you were a child, a strange man showed up at your door with a magical cabinet and offered to show you the wonders of the universe?

That's the story of Amelia Pond. At the beginning of the recent DOCTOR WHO episode "The Eleventh Hour", we see the seven-year-old at her bedside, praying to Santa to send someone to fix the scary crack that's appeared on her wall. Before you can say "amen", there's a crash in the garden and Amelia finds a madman in a blue box who calls himself the Doctor. The good news is, he knows what to do about that crack. The bad news is, his response is mixed up with scary staring eyes, monsters, and an extraterrestrial criminal known as "Prisoner Zero". Still, the Doctor presents Amelia with a wonderful opportunity to escape her unhappy life with her non-existent parents and her befuddled aunt, so monsters or not, when he offers her a journey on board his TARDIS—the blue box I was telling you about—she jumps at the chance.

Something similar happened to me thirty-two years earlier. I was six years old, and my parents were visiting family when my aunt asked if we could pause the social visit because she wanted to turn on our local publicly funded television station, TVOntario. There was a serial she was watching, and the concluding episode was on that night. So my parents agreed, and on the TV went.

It was a strange tale, made stranger by the fact that I'd come in late. There were uniformed scientists in a concrete room with strange machinery around the walls. A grotesquely disfigured man in a strange wheelchair was offering the scientists something, and pointing to a big red button, but none of the scientists was taking the bait. Then strange robots came gliding into the room and shooting everyone with their laser beams.

Of course, the television show was DOCTOR WHO. For those who know the series back to front, you may recognize the scene as being from episode six of the 1975 serial "Genesis of the Daleks". And when confronted with this strange piece of television, so different from SESAME STREET or THE POLKA DOT DOOR, I looked hard at the television a moment, and then walked away to play with my toys.

But the image was seared into my memory. My parents must have liked what they saw as well, because in the weeks following, they watched more episodes of DOCTOR WHO. And it got even more confusing. Who was the Doctor? Was he a tall curly-haired fellow with a floppy hat and a ridiculously long scarf? Or was he an older gent with white hair, wearing a smoking jacket? His

companion, Sarah Jane Smith, called both men by the same name ("The Doctor"), and seemed completely unfazed by the fact that she was talking to two different people. But very quickly, I was walking around at recess, chasing my fellow Grade 1 students with one arm stuck out, chanting "Exterminate! Exterminate!" And that was just the



beginning of the rest of my life.

I am not exaggerating when I say that DOCTOR WHO had an impact on my life similar to his appearance to Amelia Pond. I am a freelance writer who has published three fiction novels and dozens of non-fiction books for children. I became a writer after years of watching DOCTOR WHO and writing DOCTOR WHO-fiction. Many of the friends I know are here today because we watched the show together. I even met the woman who became my wife through the program's fandom.

The history of DOCTOR WHO goes back well beyond my first memories of it. 2013 is the program's fiftieth anniversary, and the story began much like Amelia's: on November 23, 1963, British viewers watched school teachers Barbara Wright and Ian Chesterton become so perturbed by the bizarre gaps in student Susan Foreman's knowledge (not to mention some odd social cues) that they decide to pay a visit to her "grandfather" to see if everything is okay. They come to a junkyard somewhere in London, and are confronted by a crotchety old man standing in front of an out-of-place police telephone box. He refuses to tell them where Susan is (he refuses even to acknowledge his own name), later, when Ian addresses him as "Doctor Foreman", the man chuckles and says "Doctor Who?") and basically orders them out of the junkyard. But then Susan calls out from inside the police box... Expecting the worst, the teachers barge inside... and find out that there's a lot more inside to barge into than your average 1960s era police telephone box should allow. In fact, the police box is a disguised time machine that quickly whisks the two teachers awayward on a journey neither of them will forget for the rest of their lives.

Fifty years ago, the braintrust at the British Broadcasting Corporation looked at setting up a Saturday afternoon science

fiction program to run between the end of the sports showcase and the beginning of the pop music program JUKE BOX JURY. The task of shaping the series fell to Sydney Newman, a Canadian and an up-and-coming television producer. After his first choice to produce the series turned him down, Newman turned to his former production assistant Verity Lambert. She had never produced, written, or directed before, but she jumped at the chance. In so doing, Lambert became the youngest drama producer at the BBC—and, at the time, the only woman.

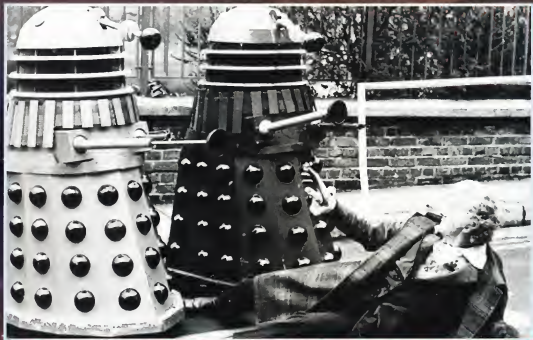
Newman, Lambert, and others pursued a formula where a mysterious stranger known as "The Doctor" had control of a machine that could take passengers to any place in the universe, and any time in history. The two unwilling schoolteacher passengers and his "granddaughter" Susan provided the audience identification. Barbara Wright was a history teacher, while Ian Chesterton taught science. Together, they could talk to Susan about the historical events they witnessed, or the science fiction settings they might happen to see. The original producers of DOCTOR WHO may not have known it at the time, but with the Doctor and his TARDIS, they had created one of the most flexible formats for a series in the history of fiction.

Television shows and book serials grow up with certain rules. They conform to a limited number of genres, and they focus on a limited number of characters. There's a hero, and there are people who support the hero. Eventually, the stories run out. The hero's journey has to come to an end. There's only so much that can be done on one world. There are only so many serials an actor can play. Anthology series like THE TWILIGHT ZONE have more flexibility, but they don't have a single hero who can anchor the series and make it a cohesive whole.



OPPOSITE: Amelia Pond, age 7, waits wistfully for the Doctor to return and whisk her away.

ABOVE: A single episode, and the beginning of an empire...



The Doctor's alien nature and the TARDIS he travels in might be draped in a science fiction vocabulary, but at the end of the day, he is a wizard, and his TARDIS is a magical cabinet. This concept evolved over time, but from the beginning, the Doctor was a portable hero. In the first twenty-six weeks of the program, the Doctor, Susan, Ian, and Barbara visited cavemen from 100,000 BC, two alien planets, an Aztec temple, and got to meet Marco Polo. DOCTOR WHO could be anything the writers wanted it to be, and that gave it the flexibility it needed to find and adjust for changing audiences throughout the ages.

It helped that the show had a number of lucky breaks. The first one came about because Lambert refused to follow Newman's edict that there be "no bug-eyed monsters." Although Newman loved science fiction, he was not a fan of the rubber-suited monsters that were common in the movies of the period. For the second storyline of the program, however, Lambert obtained a script from writer Terry Nation called "The Daleks." In this story, the TARDIS crew travelled to an apparently dead planet. While exploring an apparently dead city, they discovered the inhabitants had been horribly mutated by years of war, and were now travelling around in mechanical shells, looking through a creepy eye-stalk and carrying loaded weapons.

Terry Nation wanted to make the Daleks something other than the clichéd rubber-suited monster, and one story goes that Nation recalled the long, hooped skirts of the Georgian national dance troupe. By hiding their legs, the dancers appeared to glide across the stage. Hiding the legs, Nation reasoned, could make the Daleks seem more monstrous by making them less human.

Nation's vision was realized by designer Raymond Cusick, who

may also have been influenced by recent history, and gave the Daleks a tank-like appearance that would recall for many viewers at the time Britain's war years. Nazism was a key influence for Nation on the Daleks.

Whatever the case, the Daleks were an instant success. The program's ratings jumped by four million in the space of two weeks, and the show entered the popular culture vocabulary in the United Kingdom. Daleks were soon leading an army of merchandise. Terry Nation was even able to parlay his creations' success into two stand-alone DOCTOR WHO movies.

After their initial appearance, the Daleks menaced the Doctor at least once every year until 1967, and returned often afterward. Every single actor who has played the Doctor on the television series has had episodes featuring these monsters, and it's gotten to the point where you're not a "real" Doctor until you've faced the Daleks.

The Daleks aren't the only monsters on DOCTOR WHO, of course. Over the course of twenty-six years in the classic series, and seven years in the revival, the villains and the monsters that have come the Doctor's way are limited only by the imagination of the writers. From former humans that have been converted into machine-like Cybermen (something STAR TREK appropriated for their Borg) to the exceptionally creepy Weeping Angels (who are statues only when you look at them), there's been a wide variety of threats and challenges to keep the show fresh and interesting.

Just as the show evolved from its original mandate of a family-friendly, slightly educational program to one that favoured more action, the show shifted its focus on its lead characters. The irascible Doctor soon took centre stage, and Susan was allowed to fall in love and settle down in far-future Earth. Barbara Wright and

OPPOSITE PAGE: "Ex-ter-mi-nate!" The Third Doctor facing the Daleks.

THIS PAGE, RIGHT: John Pertwee (Third Doctor) and Patrick Troughton (Second Doctor) wait in the wings for their casting call.

BELOW: Tom Baker's Fourth Doctor shocks even himself with his genius, at times.

Ian Chesterton went home about a year later, and new companions arrived to take their place.

But the show had to take one particularly remarkable step to ensure its longevity. The Doctor may have become the star, but the actor, William Hartnell, was growing tired of the role. Early in the fourth season, by mutual agreement, Hartnell resigned as the Doctor. In many cases, this would result in a program's cancellation, but *DOCTOR WHO*'s ratings were still high, so Newman and the show's producers had to figure out how to replace Hartnell. Characters had been recast on British television before (to varying degrees of success); however, script editor Gerry Davis suggested incorporating the Doctor's alien nature into the recasting. Why not have the character die and return in a new body ("regenerate")? This would allow for the role to be recast whenever needed.

The actor selected to play the new Doctor was Patrick Troughton, who deliberately altered the Doctor's character away from the old grandfather to something more akin to a mischievous uncle. His approach brought forward new aspects of the Doctor's character, including a willingness to play the fool so that enemies would underestimate him until it was too late. His portrayal made the Doctor more approachable to the younger members of the audience, and he became a beacon of hope and warmth as the show took a darker turn, with more monsters and more frightening storylines.

Regenerating into different Doctors has been the secret of *DOCTOR WHO*'s success. By 1970, when the show's ratings were flagging, Patrick Troughton left the program and was replaced by Jon Pertwee. The show's new producers retooled the series for more action, with many more stories set on Earth. Five seasons later, this format shifted away with another new actor (Tom Baker) and a new production team bringing about a more mature style with more alien worlds, more trips back in time, and set pieces that touched on some elements of horror.

That's around where I came in. Starting with the flamboyant Jon Pertwee and increasing with the whimsical Tom Baker (the Doctor with the scarf), the show became popular in the United States, and a dedicated fan base started to grow up around the series worldwide.

It was this fan base that ultimately saved the series, for as *DOCTOR WHO* left the 1970s and entered the 1980s, it encountered rough waters.





An emotional moment in the TARDIS between the Tenth Doctor (David Tennant) and his companion Martha (Freema Agyeman).

Changes in the BBC power structure meant that the show had lost many of its supporters precisely at a time when the corporation was encountering budget cuts and questions about its mandate. The BBC, known for its high quality period dramas and its news service, felt embarrassed to still be making a "cult children's science fiction program" twenty years after its inception. The BBC cancelled DOCTOR WHO's 23rd season in 1985, and only brought the show back after massive protests from fans. When it came back, however, it was buried. There was no promotion, and the seasons were cut in half. With the program now off the air for nine months out of the year, and scheduled against the British flagship soap CORONATION STREET, the ratings tumbled to all-time lows. The show quietly ended production in 1989.

This was the final piece of the puzzle, because though the series had been cancelled, it didn't die. The BBC licensed a spin-off novel series, whose editors used to extend the canon beyond the series' final episode, THE NEW ADVENTURES OF DOCTOR WHO novels took the canon into a more adult realm and showed what the format was capable of. Meanwhile, fans kept the series alive by buying the books, organizing clubs, running conventions, and writing fanfiction.

I was at university at the time, and the creative potential of the series in the early 1990s was as strong as if the series had never been cancelled. Fans were producing radio plays and telling stories that matched the quality of the series they were paying homage to. The BBC, now far more dependent on profits than they'd been before, couldn't ignore that.

An independent production company working with the BBC tried to relaunch DOCTOR WHO in 1996 with a standalone movie that was produced by Universal Pictures, filmed in Vancouver, and shown on Fox television in the United States. It

failed, but only in terms of attracting enough American attention to continue as a series. The ratings in the United Kingdom remained quite high, and that reminded the BBC that the Doctor, his TARDIS, the Daleks, and all the rest were still a part of Britain's pop culture in the way that STAR TREK was a part of Americana.

And so it was that, in 2003, writer and producer Russell T. Davies, who'd achieved critical and popular success with such series as QUEER AS FOLK and CASANOVA, came into a deal with the BBC to produce a revival of the DOCTOR WHO series. The BBC were making the strongest commitment they could by giving this star producer full control over the franchise, and with a decent budget to boot. For his part, Davies—a longtime fan of the original series—knew that this might be his biggest challenge yet. The revival could not be allowed to fail.

Davies was meticulous in his reintroduction of DOCTOR WHO mythology, taking care to ensure his program appealed to a wide audience, being accessible to younger viewers without alienating the adults. Elements of the program's extensive backstory were carefully spread out, so that new viewers could be eased into the continuity. He successfully achieved a balance that welcomed casual viewer and longtime fan alike. And he did something that fans of my age would never have thought possible: he made DOCTOR WHO cool.

When the show returned, it was a ratings winner, achieving placements it had never seen in the UK (at one point, even, the number one most-watched show in the week). But he never sacrificed that sense of wonder, or the concept of the Doctor as a wanderer—very much bigger and more powerful than the companions (and the audience the companions are surrogates to) he takes on. The gleam of mischief is still in his eye, but he is someone that you can depend on.

So, what is DOCTOR WHO? It is a television show that respects its audience and seeks to instill the same sense of wonder and awe that Amelia Pond, Barbara Wright, and Ian Chesterton felt when they stepped on board the TARDIS. It is a show that refuses to be pinned down to a single genre, that casts its appeal as widely as possible, bringing together an audience of young and old alike. It's a show about a hero, and the ordinary people who travel with him, who get to see and do extraordinary things because of him.

With a formula such as this, there is no reason that there shouldn't be a Doctor in current fiction when the time comes to celebrate the program's 100th anniversary in 2063. ■

James Bow is a writer and father living with his wife and two children in Kitchener, Ontario, Canada. He has loved DOCTOR WHO all his life. Follow him on Twitter @jamesbow or at his website jamesbow.ca.

WHO'S THE BEST WHO

Writers and Artists Make The Case For Their Favorite Doctor

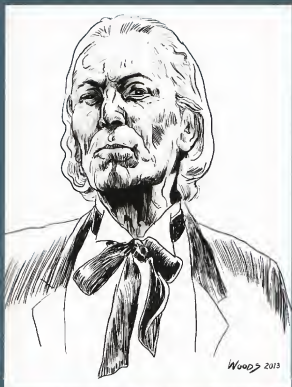
THE FIRST DOCTOR: WILLIAM HARTNELL

BY JONATHAN WOODS

Who's on First? An elderly chap who entered homes in 1963 under the guise of a grandfather, but with the craftiness of the Cat in the Hat. This traveler of time and space, both pacifist and fighter of evil... to me, he is forever William Hartnell, an actor older than his years (at least by today's eyes) who imbued this seemingly paradoxical Pagliacci with a mind focused on the play, not the characters, per se. As the Doctor, he sets the time and stages the scene, bringing others along on a joyride of danger while withholding some of the safety instructions—equal parts Holmes and Moriarty, but not murderous and certainly not burdened by a killer clown's heavy heart(s) over romantic entanglements. Those passions are long gone, or yet to come.

Hartnell's venerability and assuredness conveyed that Time can deflate the menace of those monsters feared where Science had yet to shine its lofty beam of reason. But Time can also be cruel—as to have prevented Hartnell himself from attending a beloved aunt's funeral due to WHO's tight shooting schedule. As the ravages of Time sped upon him, Hartnell translated his own weakening health into the idiosyncrasies of a man hundreds of years old, shaping his alien with Swiftian logic and distant authority. Testiness, then gentility, concern, dismissiveness, quirky humor, and unforeseen bravery formed the firmament of a character oddly at peace leaving his granddaughter with a freedom fighter in the 22nd Century. Hartnell's influence ripples to the present, where the actor's passing has not diminished the musculature of his example. Like Frankenstein, his creation lives long after him.

Jonathan Woods is a writer and storyboard artist with credits including TEAM AMERICA: WORLD POLICE, MIRACLE, and the Oscar-winning CRASH, along with the television shows TRUE BLOOD, AMERICAN HORROR STORY, and SONS OF ANARCHY.





THE SECOND DOCTOR: PATRICK TROUGHTON

BY IAN BELL

I started watching DOCTOR WHO back when the only way to see the show was to flip on public television at odd times. Tom Baker (#4), fan favorite of the old school, was the Doctor featured in most of the broadcasted episodes. I adore Baker and tend to agree that he was the best, but am partial to several others. William Hartnell set the stage for a compelling Doctor who has lived on for many years after the actor's failing

health forced him to leave the role. But his Doctor was, at his core, incredibly different from the personalities that followed. Though entertaining, the First was elderly, grumpy, antisocial, condescending to his companions, and often downright mean. Initially, the Doctor was more of a supporting character—the father figure to his cohorts, or a scientific expert who swept in to save the day. I believe that the Second Doctor, Patrick Troughton, was the Doctor who truly set the stage for every one that followed.

The Doctor's first regeneration at the beginning of Troughton's reign allowed for his personality to change dramatically. He held onto the father figure status and allowed his highlander warrior companion, Jaime, to be the action hero. But Troughton was younger and much more physical than Hartnell. He was the first Doctor to continually get in over his head and shout for everyone to "RUN!" Dashing about in a frenetic manner, playing mysterious flutes in odd hats, or offering an ill-advised jelly baby to an alien foe are a few of the quirks furthered through the likes of Tom Baker's eccentricity, David Tennant's excellence, and Matt Smith's excess. And Troughton was *funny*! Troughton was the guy tasked to take over a popular role, play it completely differently than the original, and make the show even better. What he brought to the character of the Doctor created a template for every iteration to follow, and the few episodes that survive from that era are well written and still a blast to watch.

Ian Bell is the official Minister of Fun at Tweedle Press (www.tweedlepress.com).



THE THIRD DOCTOR: JON PERTWEE

BY KYLE ANDERSON

If your knowledge of time travel was stripped away from you, your appearance forced to change, and you were exiled to one planet, you might be irritable, too. Jon Pertwee's Third Doctor is a bit pompous and elitist, but that's only because he knows better than the humans he's been made to live among. A suave, defiant, yet ever forthright hero, the Third Doctor is always ready with a pointed verbal barb to quickly deflate one of the many bureaucrats he encounters, but equally ready to jump to their aid should something go bad. And, unlike his two previous incarnations, he's physically capable of taking on a baddie in hand-to-hand combat, or quickly disarming them using his patented Venusian Aikido.

As the science advisor to UNIT, working closely with Brigadier Lethbridge-Stewart, the Third Doctor is James Bond and Q rolled into one—creating the gadgets needed to take on the Daleks or Sea Devils, but also the one who rides in the sweet automobiles, helicopters, hovercrafts, or motorbikes. His relationship to the Brig was at its best when it was equal yet opposite: one uses logic, reason, and diplomacy, while the other—a military man after all—uses brute force and guys with guns. It's this dynamic that makes the Third Doctor's time so engaging; he's always fighting an uphill battle.

But the Third Doctor is also among the most compassionate and loving toward his companions once he gets to know them, specifically Jo Grant with whom he shares most of his stories. His companions risk their lives for him just as often as he does for them, and that's the sign of friendship under fire. Far more than just a pompadour and a cape, the Third Doctor is the brilliant moral center for Earth's fight against evil.

Kyle Anderson lives in Los Angeles and has been writing and talking about DOCTOR WHO for the past three years on Nerdlist.com and his podcast DOCTOR WHO: THE WRITER'S ROOM.

THE FOURTH DOCTOR: TOM BAKER

BY RYAN ADAMS

In small town North Carolina—the kind of town that went bust with emptied movie theaters, where they snuck in pictures of Ronald Reagan in school books like he was some kind of hero, where the grocery store was sometimes the pharmacy and the furniture store was also the record store—the idea of DOCTOR WHO resonated in a way that would probably feel false to the typical dyed-in-the-wool British television fan. But there he was. On TV. Transporting us through time and space.

The information of how Tom Baker came to be the Doctor is out there—how the Fourth Doctor appeared as his regenerated self after being poisoned by radiation from alien crystals. It all started in “Planet of the Spiders”. How much more badass does it get than something actually CALLED that? How his trademarked extra long British-autumn-rainbow scarf was an over-exaggerated knitting mistake made by an excess of wool and possibly too much Scotch or PG tips? Either way, it’s all imprinted on the psyche of anyone of witnessed the program in real time. No one looked like that. It’s like The Shadow had a very smart, bohemian best friend from England and we had only just found out.

In the beginning of the show we see a police box being thrust through a wormhole in space. Tom Baker appears for a second as the Doctor before his image disintegrates into some kind of atom-fracturing dust followed by a moving, close camera shot of the viewer actually barreling down a wormhole. With the craziest music I ever heard. Doomy and sudden and perfect. Riddled with a fictional cosmic theremin. The best opening music ever, besides maybe the theme for MOONLIGHTING.

To me, the Fourth Doctor served as some sort of replacement father figure, but only in the context of his mastery of Sorcery. Boys need Sorcery instruction. However a father is, if he’s pulling a nickel from behind your ear or single handedly building a UFO-shaped barn in your backyard, much of what a father does will be regarded as sorcery for a kid. To me, anyway. I got that from my favorite local senior citizens in my neighborhood, my own Grandpa, and from the Fourth Doctor. I think Tom Baker’s Doctor played out in teaching me some fatherly things that actualized in my belief in magic principles of the universe. For most, this is a universe ruled by the laws of Earth and by the very well known established laws of physics. To see that the inside of a police box is larger than its seeming dimensions from the outside is a beautiful and romantic lesson for anyone, but especially for a young man. How many lessons alone are in that idea, even if just a suggested internalized one? The idea that inside the mind of men and women there is an indefinite amount of space. That that space is being hurled through a universe of time and of chance. That there the controls will break, but that one can alter their perceptions to readjust their expectations to change the outcome. This, to me, was pure alchemy. Empowering on every level.

The mere fact that the good Doctor chose to not destroy the Daleks in “Genesis of the Daleks” showed such a teachable lesson about respecting the balance of good and evil in the known universe, and how casting one’s will over another to destroy them might create a new monster in the missing place of the other. Sara Jane Smith, I might add, sent me on a righteous brunetie crusade in my younger days that served me all too well. The crushing smartass in a casually perfect dress—my heart still beats for you, between far too much caffeine and the haze of days. Even now, I too have my own K-9 and K-9 Mark II in the way of my own rescue pets, who say more to me that they might have had I not know that listening to animals is sometimes a far better bet of advice than humans. I still have a bruise from when I detached from the good Doctor, K-9, and the glorious cast of weirdos they encountered across the universe.

The economy of the show served them so well. It was something that I wonder if other kids took into account as much as I did when building unnecessary interdimensional ships out of discarded Christmas tree and air conditioner boxes. Certainly it was no mistake when the show location started on one side of the universe and ended in a mansion in the English countryside in “Pyramids of Mars” with fighting men wrapped up in pantyhose-barely able to walk without tipping over as mummy-robots. They always got it right, as evidenced by Su-Tek and his badass mask, and the Daleks and Davros which were the stuff of my childhood nightmares—the kind you actually love and not loathe.

When the Doctor is fleeing the Black Guardian and installs a “randomizer” on the TARDIS so the Guardian can’t guess where he will go, I was pretty sure the “randomizer” was a metaphor for—how shall we say—intellectual greenery, and the Black Guardian was a metaphor for the drab hulls of modern existence. I think we would all do a bit better as a society if we installed a “randomizer” more frequently. We are here to explore the inner dimensions of our own minds, of our universe, which is waiting with such patience to teach us something beyond our imaginations’ capability; as we have traveled through time, generation after generation, to let it all go, find a friend and maybe even a pet, and sail into the vast uncharted territory of the magical realms that are our lives. It’s never too late. The Doctor is in.

Ryan Adams is a musician, producer, writer, and painter and can be found at www.paxanrecords.com.



THE FIFTH DOCTOR: PETER DAVISON

BY ERIN ABBAMONDI

As the fifth incarnation of the Doctor, Peter Davison (1981–1984) was charged with the difficult task of following fan favorite Tom Baker. Davison has often been unfairly judged, arguably because of his long-tenured predecessor, but for having to shed Baker's flamboyant persona whilst riding on his burgundy coatails, he managed to set himself apart from Doctors past and present with his youthful looks and, more importantly, his trademark kindness and enduring relationships with his various companions, especially that of the feisty stewardess Tegan.

Before Matt Smith debuted as the Doctor at age 27, Davison had held the record for the youngest actor ever to take on the role at 29 years old. Though Smith has undergone criticism regarding his age as a pitfall of his portrayal of the Doctor, Davison had an even more trying time getting audiences to warm up to him. In a way, he paved the way for Smith's youthful portrayal, while taking the brunt of the criticism solely by virtue of doing it first. He was young, handsome, smart, and funny, but the previous Doctors were older, wizened Time Lords, whose physical appearances were that of mature and seasoned travelers. Audience members had a difficult time adjusting to producer John Nathan-Turner's novel approach to the persona of the Fifth Doctor, though Davison's youth was a great boon to his character; enemies often underestimated him, caught off guard by his intelligence. It is that intellect I appreciate most—along with his youthful energy and seemingly unassuming nature in the face of conflict.

Erin Abbamondi is a 28 year old philosopher, writer, and teacher residing in New Jersey with her human and canine companions.



THE SIXTH DOCTOR: COLIN BAKER

BY KEN HART

Irascibility, arrogance, petulance... these are qualities that the Doctor has possessed since the very beginning, but the Sixth Doctor wore them on his sleeve—literally. With a glaring, multicolored, patchwork mess of an overcoat, the Sixth Doctor seemed determined to challenge the sympathies—and picture tubes—of his late '80s audience. And his chaotic coat reflected the state of DOCTOR WHO at the time: in-fighting between the producer and script editor, a radical change from the classic 25-minute format to 45-minute episodes, and disdain for the series from the BBC itself. Yet through all the wildly uneven episodes that followed, Colin Baker not only held your attention, he *demand*ed it. His Doctor was more unpredictable and darker than his predecessors, but the hope he embraced and fought for was all the brighter because you felt that *he* needed it, too. Look at Eccleston's

performance, or even Tennant's and Smith's; the visible conflict between the Sixth Doctor's darker and lighter natures blazed a trail for the regenerations of today.

Ken Hart has written for Wizards of the Coast, contributed to the anthology FORESHADOWS, and tried to convince his 6-year-old girl that the Dread Dormammu is cool, despite his name. He can be found on Twitter at @KenofGhastria.



THE SEVENTH DOCTOR: SYLVESTER MCCOY BY ERIC STADNIK

The Seventh Doctor, played by Scottish actor Sylvester McCoy, is a complicated and controversial figure. When he first appears at the beginning of Season 24 of the “classic” series, he’s a rather comic character, incorporating elements of the clowning skills McCoy had gained over the years. In concert with the show’s production team, however, McCoy started to turn his Doctor into a darker, more mysterious, and far more dangerous figure than we’d ever known before. He never fully lost the clownish touches, but it quickly became apparent his good humor and silliness were facades designed to throw off his enemies. All Doctors have enemies, of course—but the Seventh Doctor wasn’t content to let the Daleks or the Cybermen try to

start some scheme and then intervene. Instead, he deliberately set traps for them, always remaining a few steps ahead of his foes. In addition to familiar enemies, he actively sought out other evils in the universe so that he could fight and destroy them. During these battles, he often used his friends and allies as pawns, and he frequently showed a worrying lack of mercy for such a “heroic” character.

The idea of the Doctor as some sort of unflinching champion for the side of good, actively seeking out battle after battle as opposed to exploring the universe and helping where he could, became a recurring theme in the many novels that were written following the TV show’s cancellation in 1989. These books continued the adventures of the Seventh Doctor and his last televised companion, Ace. Eventually, they introduced new companions, but the character of the Seventh Doctor grew ever darker. The audios featuring him take a similar tack to the novels, proving that the Seventh Doctor is, in all of his representations, the darkest and most divisive of them all.

Erik Stadnik is a podcaster and occasional writer based in Alexandria, Virginia.

THE EIGHTH DOCTOR: PAUL MCGANN BY JAMES WEAVER

Although he was only in one film, the Eighth Doctor continued to adventure through official canon by way of radio and print. He is often overlooked due to his single appearance, but he made an indelible mark on me. Played by Paul McGann, Number Eight was more romantic and passionate than the previous doctors (he was the first to break the “taboo” of romantic involvement with companions)—but also surrounded by the most tragedy. Although the details of his injury and regeneration are unrecorded, it is believed he was injured while leading his fellow Time Lords in the great Time War, and likely suffered from regeneration alone—paving the way for Christopher Eccleston’s (understandably) angst-ridden Ninth Doctor in the official BBC reboot of the series.

James is a lover of words and dreams who lives in California.



THE NINTH DOCTOR: CHRISTOPHER ECCLESTON

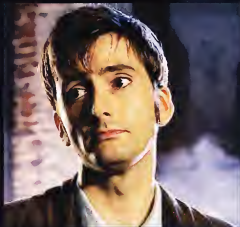
BY SHANE COLEMAN

Once upon a time, there was a crazy old man with a blue box. He travelled all of time and space with little intention other than to show us the potential of the universe and ourselves. Then one day, he disappeared. Our lives went on; some of us even forgot about him, but a few of us never gave up hope on him because that is what he taught us: never lose hope.

When the Doctor finally did come back with a new face and a new look, something had drastically changed about him. He still called himself the Doctor, but he wasn't as colorful as he had been before; both attitude and appearance were dark. There was no Cheshire grin, no long scarf, no decorative vegetables; there was just indignant rage sprinkled with the occasional snarky remark and wide smile. Christopher Eccleston was like no Doctor we had ever met before, and it's unlikely we will ever meet one like him again.

I love the Ninth Doctor because he's a veteran with PTSD, and so am I. Because, as we eventually learned, he had been off fighting the Time War in his absence, and he had been responsible for the destruction of his entire race. His change hadn't come by choice. He was having an existential crisis. He desperately wanted to be the Doctor again; he wanted to be the hero, wanted to be a force of good. But after everything he had gone through and done, how could he still call himself the Doctor? How could he ever get back what war had cost him? He was lost, and it took an ordinary shop girl to remind him to never lose hope and give him the strength to move on. I've never seen the Doctor so happy to regenerate.

Shane Coleman is a freelance writer, husband, father of two, and lifelong DOCTOR WHO fan.



But the Tenth Doctor is so much more than the Sexy One. This was a Doctor who visibly battled the angst of the Time War. He was arrogant and filled with as much hubris as compassion. He was buffeted by tragedy: this Doctor lost friends and companions along the way, each leaving a scar on his heart. Yet, despite a tenure filled with angst and more than a fair few explosions, it's telling that his death and regeneration wasn't bombastic, but rather a quiet sacrifice for Wilfred Mott, a friend who had become dear; and his final act was to visit old friends one last time. At the end of the day, the Tenth Doctor was perhaps the most human of all his regenerations. And we loved him for it.

Deborah Stanish is a writer and editor for anthologies such as CHICKS UNRAVEL TIME, CHICKS DIG TIME LORDS, and WHEDONISTAS. She blathers about DOCTOR WHO on the Verity! Podcast and about other things at deborahstanish.blogspot.com.

THE TENTH DOCTOR: DAVID TENNANT

BY DEBORAH STANISH

From the moment David Tennant burst onto the screen at the end of "Parting of the Ways", viewers knew they were in for something different. A lean, snake-hipped, hyperactive embodiment of geek chic from the top of his artfully arranged hair to the tips of his well-worn converse; he was new teeth, new energy, and new attitude. And DOCTOR WHO hasn't been the same since. Christopher Eccleston, as the Ninth Doctor, helped resurrect the series, but David Tennant's Tenth Doctor put it on the map and made it a global phenomenon.

His Tenth Doctor is unashamedly sexy—eschewing Hollywood beefcake for a more modern interpretation. Smart is sexy, and this Doctor knew it. He rocked a pinstripe suit with oh-so-many layers, which either represented the armor he wore to buffet himself from the guilt of the Time War, or another sort of challenge—one delivered with smoldering eyes and a knowing quirk of the lips. In his first official outing, "New Earth", he plays with this new dynamic, outing his companion's attraction and sharing a searing kiss, albeit one motivated by alien possession. Who cares? This is not your father's DOCTOR WHO!



THE ELEVENTH DOCTOR: MATT SMITH

BY RISTI KAY

Sometimes the internet creates moments of serendipity, and one of those moments came when Matt Smith was announced as the Eleventh Doctor. A random girl with a random blog I followed at the time happened to have attended school with Smith, and pointed us all to a recent post she had made praising his acting skills. So while I joined the rest of the internet in making jokes about the Doctor aging backwards, in the back of my mind, I knew he might just surprise us all.

Perhaps it's because I was a relatively new fan to WHO prior to Steven Moffat taking over the show—I marathoned the new series just in time to be emotionally traumatized by Davies' *Gottterdammerung* of a Series Four finale—but I enjoyed the way Moffat took Doctor Eleven on a self-reflective journey. Without Matt Smith, I don't know that Eleven would have become my favorite Doctor. Mostly, he is the perfect muse for Steven Moffat's plot-driven style of writing. If Matt Smith's face weren't so expressive, I don't think Moffat's scripts would come across as very entertaining.

What quickly became apparent was that Matt Smith is an old soul trapped in an awkward, young body with few physical advantages, and that perfectly encapsulates who the Doctor is. His charm comes from the way he always seems to be just slightly out of step with the modern era—like your grandfather as a teenager, transported in time to tag along to college with you. It's not that he is naive or ignorant of the world around him, but rather that he can both appreciate everything we take for granted and see the frivolity of the things we think are so important.

It's just four years later, with the not-quite-twice-his-age Peter Capaldi waiting in the wings, and the last thing anyone would ever say about Matt Smith would be that he wasn't quite ready for the role of the Doctor.



THE TWELFTH DOCTOR: PETER CAPALDI

BY HOLLY INTERLANDI

Peter Capaldi's name was announced this year with the kind of anticipation usually reserved for a coronation. Among the resulting remarks were "Of course!", "Will the new Doctor swear a blue streak?" (like Capaldi's famous role in *THE THICK OF IT*), and—wait for it—"He's so old." (This after River Song's line about being in love with an ageless being who insists on "looking like a twelve year old". There's just no pleasing some people.) But look beyond his age. Maybe this will be the beginning of a darker Doctor, as some of Capaldi's previous roles indicate. Maybe his stage experience will lend the show a kind of theatrical gravity. Or maybe he'll surprise us all and be even more boisterous than his younger, previous counterparts. Whatever Capaldi has in store, we'll be making waves about him until we first go through that new credit-sequence wormhole. ■

Risti Kay is a Canadian geek who has spent half her life addicted to the internet, and she's still trying to figure out how that has become strangely mainstream.



WHAT'S IN THE BOX?

DEFYING GENRE CONVENTIONS IN THE NEW WHO

BY HOLLY INTERLANDI



"The longest running science fiction show of all time!" This is how DOCTOR WHO is usually celebrated. And it's no small feat, for sure—despite Sci-Fi's general perception as "pulp" or even "fluff", the genre is responsible for some of the most iconic episodic programming in history: THE TWILIGHT ZONE, THE OUTER LIMITS, LOST IN SPACE, BUCK ROGERS, and many more that introduce infinite aliens, scenarios, and planets; allowing for an infinite number of basic plots.

Likewise, for its (impressive) fifty years, DOCTOR WHO has been known as a kind of quirky, campy series of Sci-Fi escapades, usually involving aliens, out-there machines, and a grey-headed eccentric who drags people into other dimensions. Its premise, to most, is very genre-specific. I know people who avoid DOCTOR WHO because they're not "science fiction fans". And since the original WHO has





OPPOSITE PAGE (l-r): Beware the Weeping Angels... unless you're David Tennant. ABOVE: Riddell, Amy, The Eleventh Doctor, Queen Nefertiti, Rory, and Rory's dad Brian in "Dinosaurs on a Spaceship".

established itself as *potently* science fiction. I don't blame them. The classic episodes certainly live up to the term; the special effects consisted of rubber alien makeup and miniature spaceship models. It was a product of its time—science fiction in the 60s was straightforward, overdramatic, even idealistic in its portrayal of heroics “saving the universe” from these rubber-faced aliens, which The Doctor did (and still does) quite a bit.

But what if I told you that WHO isn't always Sci-Fi? That it doesn't *have* to be? Fans of the classic series might scoff, but watchers of more recent seasons—that is, since the show started up again in 2005—would know exactly what I mean.

Don't get me wrong: I adore science fiction. I think Sci-Fi is a more worthy literary pursuit than most stories about dysfunctional families (sorry, Faulkner). But when you bring a classic show back in the new century, the usual aliens and heroics don't work. Even most of the first season of the new WHO, featuring Christopher Eccleston as a (quite dark) Ninth Doctor, made a valiant attempt at recapturing a classic science fiction vibe. There were multiple aliens of various backgrounds, time travel to the extreme, world-ending scenarios—ideas that were so obsessed with creating metaphysical weight they forgot how to tell stories. The season is not without its highlights. But as the show continued to evolve, so

did the storytelling—paving the way for a complete departure from traditional science fiction which, however enjoyable, has its genre limits.

What I love about DOCTOR WHO, and about the current era in particular, is that there *are* no limits. It's an unopened gift. “All of time and space,” offers The Doctor, more than once; and though you might think that means extremely fantastic scenarios (sometimes it does), in the new WHO, you're just as likely to end up on a ship powered by a space whale (“The Beast Below”) as you are in a boarding school before the onset of World War I (“Human Nature”). There are pirate tales (“Curse of the Black Spot”) and scenes from ancient history (“The Fires of Pompeii”). There are flat-out horrifying situations (“Silence in the Library”) and terribly sad ones (“The Girl Who Waited”). Sometimes the emotional impact is stunning. Just as often, the results are hilarious. Every new episode is a childlike mystery, an envelope with a question mark scribbled on it. Even The Doctor himself is rather childlike—wide-eyed, gleeful, often naïve; silly, vaguely asexual. He opens his “box” (aka the TARDIS) and whisks you away somewhere—a perfect combination of Narnia and Never Never Land, except that it's never the same place twice. The new WHO is comfortable enough in its protagonists guiding you through their world that the show can tell any story

in just about any genre, and do so quite successfully. It has overcome the hurdle that is its own cheese-tastic history.

I was first introduced to DOCTOR WHO by the Tenth Doctor, David Tennant—an almost disarmingly normal fellow who seems to have no delusions of grandeur about his status as a Time Lord, nor any determination to push the boundaries of what timeline changes can do. Episodes with him are like watching a normal guy who is somehow able to enter the world of every single cable series that ever existed. He is intelligent and powerful, but not beyond being ordinary, because the new WHO doesn't have to showcase aliens and explosions to be effective—it can do anything it damn well pleases.

The first episode I ever watched was “Blink.” “Blink” is straight-up 70s-style supernatural horror like THE EXORCIST or THE OMEN, except instead of demons or devils, the suspects are an ingenious creation called the Weeping Angels. The episode, which includes a nearly flawless time-loop, also comes complete with a creepy old abandoned house and a finale in a basement with flickering lights. But even these horror tropes are poltry in their terror compared to the Angels themselves—a kind of quantum-theory-embracing conceptual beast that turns into a stone statue when you look at it, thus giving it the opportunity to attack while your back is turned. This is sheer brilliance where horror is concerned,



In one of DOCTOR WHO's most endearing episodes, the Doctor and Amy visit the famous Dutch painter Vincent Van Gogh in an attempt to curb his psychological—and extraterrestrial—demons.

seeing as it is almost universally acknowledged that the most terrifying monsters are those that you don't see.

The Angels have appeared more than once since then, but usually in the context of other alien races, which dampens their terror a bit and glides the episode back into Sci-Fi territory. But their very concept and original appearance remains strictly jump-out-and-get-you horror. Even "Blink's" ending remains ominous, as various statues and gargoyles are shown around the world, leaving you to wonder—which are Angels, and which are not? Are they *all* monsters? (This question is partially answered in somewhat extravagant fashion in a later season, but the initial dread remains.)

Of course, monsters are all over the place in DOCTOR WHO, and the show is full of disturbing material; but the fact that The Doctor can regenerate into a new actor every few years allows new angles to be emphasized—and few Doctors before him have had the capacity for comedy quite like Matt Smith. As The Doctor, his quips and riffs are almost continuous, which may cause some fans to be put off by his performance, but it's hard to deny its comedic value—particularly in episodes like last year's "Dinosaurs on a Spaceship", which is an all-out farce of reptilian proportions that is nearly impossible to take seriously.

And guess what? You're not *supposed*

to. It's utter ridiculousness—almost flat-out slapstick. The characters continuously emphasize the absurdity of their situation: "We just found *dinosaurs* in space." There's not a single moment in the episode when you're truly worried for anyone's safety or well-being, and the laugh-out-loud moments are numerous, partially because the cast includes not only The Doctor's companions, Amy and Rory, but also Rory's previously oblivious father, a big game hunter from 1902 named Riddell; and Queen Nefertiti (whom the Doctor affectionately refers to as "Nefi"). Upon arriving inside the episode's namesake spaceship, The Doctor exclaims excitedly, "Let's go, gang. I've got a gang. YES!" It's silly, but it's a nonstop grin-inducer.

Want a Western? Pop in "A Town Called Mercy", when the Doctor gets a Stetson and a gun. In the mood for mystery? Check out "The Unicorn and the Wasp", in which the Doctor and Donna visit Agatha Christie and solve a murder. Even the new show's multiple Christmas specials tackle storytelling in different ways, referencing everything from the Chronicles of Narnia ("The Doctor, the Widow, and the Wardrobe") to Charles Dickens' CHRISTMAS CAROL ("A Christmas Carol").

And after all the craziness—dinosaurs and space whales and "Let's Kill Hitler"—there are episodes from the new DOCTOR WHO that tug at your emotions more than

you might expect. They come out of the blue, byproducts of an otherwise alien universe, reminding you that you're still human. The absolutely stellar episode "Vincent and the Doctor" is a stunning historical drama that may begin with a supernatural investigation, but ultimately provides the necessary context—of 19th century ignorance, that is—to alter your focus entirely. The Doctor and Amy attempt to solve the problem of Vincent Van Gogh's depression. Only in Van Gogh's time, it wasn't known as depression—just "craziness". To emphasize the point, the episode's monster is invisible to everyone but Van Gogh. It is a metaphor to be reckoned with.

Of course they defeat the monster, which is all well and good. We even get an impromptu course in art history. But when the Doctor and Amy and Vincent Van Gogh lie down in a field and talk about art, you feel that there is something undone. *Show him, show him the future, you think—*because in so many television series and movies, it is deemed "better" for the greater good to erase memories and leave history well enough alone. But if Van Gogh only *knew* of his impact, you think—if they would only *show* him!

And so... they show him.

Leave it to the new DOCTOR WHO to take Vincent Van Gogh from 19th century France and dump him into a postmodern art museum where professors are waxing poetic on his life like Shakespearean orators. It's shocking, and stabilizing, and absolutely perfect. It is every artist's dream: to travel forward in time, and see how history perceives them. The moment is so entirely moving that it makes for a heartbreaking development when history fails to change and Van Gogh still commits suicide. Perhaps he forgets of his travels, or believes that a timeline is inevitably fixed, no matter what a special box might have in store for him.

After all, the TARDIS is just a box. A police box, to be sure, but a box all the same. Like a jack-in-the-box. A cardboard box. A proverbial box of chocolates. A box to open on Christmas that, like in the 2012 Christmas Special, leads into what may resemble a winter wonderland but is actually hiding something much more sinister. And whether it be mystery, drama, comedy, horror, or something else entirely, you can be sure that the new WHO will rise to the challenge. ■

A BIG FINISH FOR ALL THE DOCTORS

BY DAUE CHAPPLE

As we all wait with bated breath to find out who John Hurt will be playing alongside David Tennant and Matt Smith in the BBC's 50th Anniversary DOCTOR WHO Special—now titled “Day of the Doctor”—one other question remains: what classic Doctors will also be showing up in this multi-Doctor extravaganza? Although current showrunner Steven Moffat remains coy on the classic WHO front, we do know that some of the classic Doctors will be participating, although it is unknown at this time in what capacity. But even if they don’t make an appearance in the official BBC special, all eight classic Doctors will be represented by having a celebration of their own in a multi-Doctor special entitled “Light at the End”—only not on television. This will be part of Big Finish Productions’ audio range.

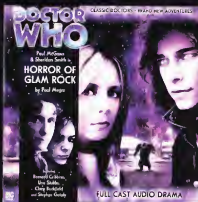
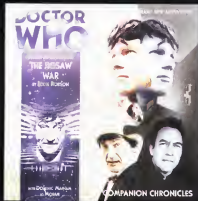
All the living classic Doctor actors will be participating in the special, including Tom Baker (4th), Peter Davison (5th), Colin Baker (6th), Sylvester McCoy (7th), and Paul McGann (8th)—the first three Doctors (William Hartnell, Patrick Troughton, and Jon Pertwee) having passed away. For the past fourteen years, most of these actors have been playing their incarnations of the Doctor in Big Finish full cast audio dramas, fully licensed by the BBC. Tom Baker, the lone holdout from the classic roster, finally joined Big Finish three years ago, reprising his role as the Fourth Doctor for the first

time in thirty years. And with the Doctor having become more popular than ever before in recent years, it is hard to think back when we had no Doctor represented on television or audio at all.

After being a staple of British tea time for 26 seasons, the BBC cancelled DOCTOR WHO in 1989. The final scene of the Seventh Doctor walking into the sunset with his companion Ace (Sophie Aldred) was a sad and dark moment for fans of the show. Despite many rumors of last minute reprieves and a return to the airwaves, the show remained off the air, and an era was over. Fans had only reruns, novels, and comic strips in *Doctor Who Magazine* to continue adventures with the Doctor throughout time and space.

A brief reprieve occurred in 1996, when Steven Spielberg, Amblin Entertainment, and Fox television produced a possible pilot for a US-based Doctor Who series in a high profile 90 minute TV movie, starring Paul McGann (picking up the reigns from Seventh Doctor Sylvester McCoy). It was a rare instance of an American sequel to a British television show in place of a complete reboot. Unfortunately, despite great performances by McCoy, McGann, and a larger than life Eric Roberts, the film underperformed in America and wasn’t picked up for a series. The light atop the TARDIS went dark again.

Two years later, three fans in the UK—





Nicholas Briggs, Jason Haigh-Ellery, and Gary Russell, who had been making unauthorized fan audios under their banner Audio Visuals—had the idea to approach the BBC to continue the adventures of the Doctors on audio. They eventually were given an official license by the BBC to produce full cast audio adventures of the Fifth, Sixth, and Seventh Doctors under their new company banner Big Finish Productions. In 2001, Paul McGann joined the team of Big Finish to reprise his role as the Eighth Doctor from the TV movie and to continue as the then-current Doctor. It wasn't until 2011 that Tom Baker came on board to reprise his character.

Back in 1999, the only way to hear news of the Doctor was to listen to his adventures in the monthly Big Finish Productions audio series. Each audio adventure was about two hours in length and divided into four chapters, mimicking the classic series format. The main things that made the classic television show extraordinary were the ideas and story, so although the audio adventures lack visuals, they do allow for listeners to create scenes in their minds. The production values are as big as the listener's imagination. Although the actors had grown a little older, listeners could still imagine them as they had been on television.

This has allowed Big Finish to carry on for over 180 audio episodes so far in the

past fourteen years. Even the companions that traveled with the various Doctors, as well as many of the Doctor's antagonists, have reprised their roles in the Big Finish audios. By no means fan productions, Big Finish audios are professionally made full cast audio dramas, with brilliant sound design and original music scores and episodes written by established writers of television, film, radio, and prose; including Paul Cornell, Rob Shearman, Marc Platt, Alan Barnes, Eddie Robson, and Nicholas Briggs. Briggs is perhaps the most prolific, not only having written many of the Dalek stories and many of the Eighth Doctor stories, but also the very first audio, "Sirens of Time", as well as the upcoming "Light at the End".

The audio adventures also greatly benefitted the two actors who felt they never got enough time to shine during their all-too short lived series runs. The Sixth Doctor, Colin Baker, who felt that he never really got a chance to show what he could do with the character on television, leapt into his role at Big Finish with noticeable gusto and commitment, and in many fans' minds, has become a favorite due to his audio adventures. The Eighth Doctor, Paul McGann, has been able to give a glimpse of what his character could have been had the Fox series been picked up.

Also, years before the BBC TV Cardiff revival of DOCTOR WHO began in the fall of 2005, another actor was able to create a new career from his appearances in Big Finish audios. Future Tenth Doctor David Tennant appeared in several Big Finish DOCTOR WHO audios as various characters. In fact, in one story entitled "Colditz", a Seventh Doctor story, he even made it halfway into the TARDIS. In "Medicinal Purposes" (his last guest role on Big Finish before leaving to take over the Sonic Screwdriver from Christopher Eccleston's Ninth Doctor on television), Tennant displayed a committed performance of an ill-fated mentally challenged boy named Daft Jamie who briefly rode in the Sixth Doctor's TARDIS before being put back into his proper place in history as a victim of the famous murdering body snatchers Burke and Hare. It was a bravura performance that evoked great sadness.

When the revival television series was being planned, it was future showrunner Russell T. Davies, a big fan of the Big Finish audios, who saved Big Finish from



losing its DOCTOR WHO license. Until the revival of the television series picking up with the Ninth Doctor, Big Finish had filled the vacuum of time and space and was the true home of DOCTOR WHO. After the revival hit the BBC airwaves, Big Finish continued to chart a parallel path with Doctors One through Eight with great writing and production values. In fact, there are many connections between the revived series and Big Finish. First, the name Big Finish is taken from PRESS GANG—a Steven Moffat television show! Many of the Big Finish writers also went on to write for television. Rob Shearman, the writer of one of the best audios, “Jubilee”, adapted that story for the Ninth Doctor episode entitled “Dalek”.

Over the years, the Big Finish team have been free to tell the types of stories that were never possible on a BBC budget. In fact, not only does the audio format allow for stories to be much larger in scope than their TV counterparts, but the format allows for unique ways of storytelling that Big Finish takes full advantage of. Often, Big Finish encourages writers to tell intelligent stories that push the limits of the audio format. Some of the most loved tales could only be told in this way. “Whispers of Terror”, starring the Sixth Doctor Colin Baker, certainly works best as an aural experience. “Omega”, a re-teaming of the Fifth Doctor (Peter Davison) with Ian Collier, the original actor who portrayed Omega in the television story “Arc of Infinity”, only works if you are inside the mind of the main character. The twist in the third segment is a genuine surprise to the listener—one that gives goosebumps. “Scherzo” is a two-person audio tale taking place in a mysterious alien void. “Doctor Who and the Pirates” is a Sixth Doctor musical mixing elements from PIRATES OF PENZANCE, THE MIKADO, and HMS PINAFORE sung with a Gallifreyan twist—and an ending that packs quite an emotional punch.

Multi-Doctor stories are not new to Big Finish. The very first audio they released, “Sirens of Time”, was a three Doctor team-up that also served as an introduction—or re-introduction—to the Fifth, Sixth, and Seventh Doctors for listeners and fans. In 2003, for the 40th Anniversary of DOCTOR WHO, the 50th Big Finish Doctor Who audio “Zagreus” brought together the same group, along with Paul McGann’s Eighth Doctor and Jon Pertwee’s Third Doctor

(from archived footage) in an extended length adventure that relies heavily on Big Finish continuity that had been building since the first release. In 2010, the Fifth, Sixth, Seventh, and Eighth starred in “The Four Doctors”, pitting them against the Daleks—voiced by Nicholas Briggs, who also is the voice of the Daleks in the revived series.

Now, nearly fourteen years after it all started, in an unprecedented move, Big Finish have gathered together *all eight* classic Doctors in a multi-Doctor event called “The Light at the End”, a new audio adventure to be released via CD, download, and vinyl LP in November to help celebrate the 50th Anniversary of DOCTOR WHO. The two hour special will gather all the Doctors with many of their companions against the Master, once again voiced by television actor Geoffrey Beevers. Three versions of the special will be available for purchase from the Big Finish website (bigfinish.com). The Limited Collector’s Edition, spread over five compact discs, will have the 120 minute story on two discs, accompanied by two 70 minute documentaries, collectable packaging with pictures of the cast, and a special Companion Chronicle story. The Standard Edition will contain just the audio story. The final (and priciest) edition is the special vinyl LP (4 discs) which includes an edited 40 minute version of the making-of documentary. All this proves that since the revival of DOCTOR WHO in 2005, the show and the Doctor in all his incarnations

have achieved unprecedented popularity worldwide that only continues to grow.

With the BBC series and Big Finish Productions continuing to tell high quality stories on parallel courses, the Doctor is in good hands and guaranteed to be with us for the future. The expanded WHOniverse, just like the TARDIS, is much bigger than you thought. ■



Who Goes Gothic

By Dave Chapple

If gothic storytelling and gothic horror with a Sci-Fi edge is your thing, you may be interested to know that Philip Hinchcliffe, producer of classic DOCTOR WHO for three seasons (1975-1977) which is known by many as the "gothic period" of the show, is returning to the WHOniverse in 2014 in a partnership with Big Finish Productions for a series of new tales called PHILIP HINCHCLIFFE PRESENTS.

Among the greatest and best loved eras of classic DOCTOR WHO were the Tom Baker years. Of this era, there are three seasons that are referred to by many as the "Golden Age" of DOCTOR WHO. At the age of 29, Philip Hinchcliffe became the producer of DOCTOR WHO, and with his story editor Robert Holmes, produced some of the best stories in all of the series' history.

Although Hinchcliffe came on board for the start of the 12th season, his influence really gained momentum during the 13th and 14th seasons. Philip Hinchcliffe and Robert Holmes were big fans of gothic stories and the horror of Hammer and Universal films, and they wanted to bring that kind of tone and atmosphere to DOCTOR WHO, as both men felt that the previous series of WHO, while still telling great stories, had become too child-oriented, safe, and even a little dull. So they deliberately set out to bring a darker, more adult tone and aesthetic to their version of WHO. While they knew the kids would always be there, they wanted to bring in the adults by layering the show with something the whole family could latch on to. The result of their tenure was that the show garnered its biggest ratings and viewing figures since the 1960s—sometimes reaching as much as 20% of the UK viewing public per episode.

One of the things Hinchcliffe and Holmes made sure of was that the horror and gothic settings be used in the show much as Hammer films had to create a sense of atmosphere. To do this, they picked

people who were hungry and creative and willing to take chances. Dudley Simpson's musical scores added dread and gave a real foreboding that melded well with the sets and acting. To these two, tone and atmosphere were always the core of the stories. Hinchcliffe and Holmes even went to the Hammer mill for the seeds of many of their stories, putting a Whovian twist on them to make them their own.

Although the inspiration was recognizable to the viewer, the stories were never outright pastiches of horror films. For example, the Jekyll and Hyde story "Planet of Evil" took the core idea of man's battle with his darker self and transposed that into a whole planet with a dark side. The jungle set is a true triumph of set design.

Many stories during this tenure are considered classics, including "Pyramids of Mars", a take on THE MUMMY, "Brain of Morbius", inspired by Mary Shelley's FRANKENSTEIN, and Hinchcliffe's last story "The Talons of Weng-Chiang", a tale taking place in Victorian London, with Tom Baker standing in for Sherlock Holmes and even shunning his famous multi-colored scarf for a deerstalker cap.

Marked by great writing, acting, set design, music, and artists who were

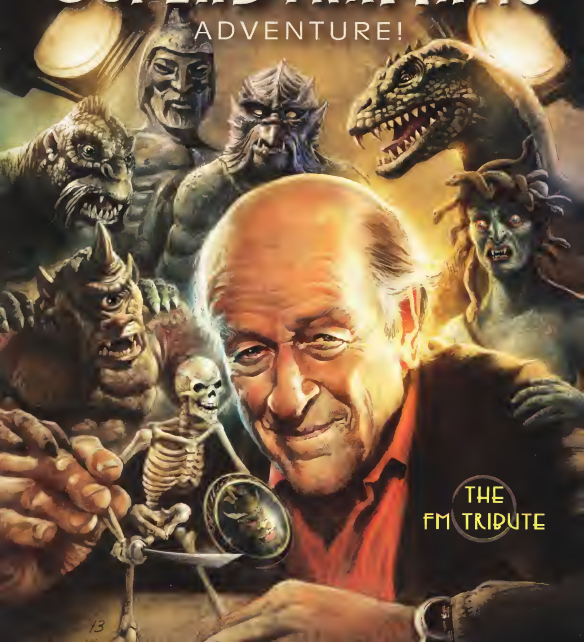
hungry to work on Who and show their stuff—even in the face unbelievably low budgets—Hinchcliffe succeeded in his goal of making high quality television for the whole family and created believable worlds in which these fantastic stories could take place. It was an amazing feat that they were able to accomplish such grand stories with such low budgets from the BBC. One wonders what it would have been like if this same aesthetic could be applied with an unlimited budget.

That answer may be just around the corner. Philip Hinchcliffe has teamed up with Big Finish Productions to produce PHILIP HINCHCLIFFE PRESENTS, new set of audio adventures taking place during his era of DOCTOR WHO and reuniting him with stars Tom Baker and Louise Jameson. Picking up thematically and tonally rather than continuity-wise, the tales will share the same basic concepts and traits that helped make Hinchcliffe's era of WHO one of the best of the classic era.

The first box of PHILIP HINCHCLIFFE PRESENTS will be released in the fall of 2014 and will contain a six-part story set in Victorian London, paired with a second four-part story. It can be pre-ordered from the Big Finish website. ■



RAY HARRYHAUSEN'S
SUPERDYNAMIC
ADVENTURE!



THE
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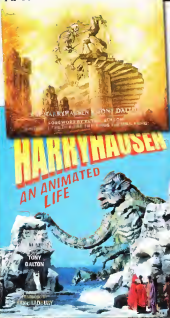


RAY HARRYHAUSEN:

In His Own Words

BY SCOTT GESSMAN

THE ART OF
RAY HARRYHAUSEN



How does one create an introduction to perhaps the finest cinema craftsman to have ever lived? Stop motion animator and filmmaker Ray Harryhausen's achievements and influence are incalculable. Numerous giants in the world of cinema have cited his work, especially in *THE SEVENTH VOYAGE OF SINBAD* (1958), as the most profound reason that they attempted a career in film. Mr. Harryhausen took it upon himself to provide a detailed overview of his career with the book *THE ART OF RAY HARRYHAUSEN*, which followed 2004's *AN ANIMATED LIFE*—both volumes co-written by Tony Dalton. Harryhausen retired from making films in 1981 but still made journeys to his hometown of Los Angeles to meet with friends, colleagues, and protégés. On a 2004 book tour, he took precious time out of his hectic schedule to reflect on the book, his pioneering career, and the future of animation in film.

Famous Monsters. Have you ever stopped to think about how many fans you have, and

how many people were influenced by your work—and maybe even indirectly by the work of people who followed your work, such as Phil Tippett and Jim Danforth and Dave Allen?

Ray Harryhausen. When we made the pictures, of course, it wouldn't cross one's mind. But I'm so grateful that we've left a positive influence. Charles Schnee and I tried to make our pictures understandable and on a good plane. We always got the best composers. Music is so important. I learned that from watching *KING KONG*. We try to keep a minimum of dialogue. Sometimes we're criticized for that. But you don't want a complicated story for a fantasy film. And music's so important when you have striking visual images, which we tried to create on the screen. We had Bernard Hermann score four of our films, and the last, *CLASH OF THE TITANS*, was done by Laurence Rosenthal. Marvelous composers who have great imagination and a feel for fantasy.

FM. When you think about the impact of Willis O'Brien's work on yours, do you think it was a complete effect, where you wouldn't have done what you ended up doing without his work? Or do you think you might have gravitated toward stop-motion anyway?

RH. Oh, that's all speculation. I say sometimes that if the 1976 version [of *KING KONG*] had come out in 1933, I probably would have become a plumber or something. But my mother wanted me to become a commercial artist. I don't know... somehow it gelled. I think the fickle finger of fate had something to do with it. Because of little signposts here and there, I felt a compulsion to do certain things. And I don't know where that comes from. But I felt a compulsion to study camera work. When I entered the Army, I thought I wanted to be a combat cameraman. I didn't realize they were shot like clay pigeons. So I'm glad I didn't. I got transferred into the Special Service Division, basically because I made a little film, four minutes long, called "How to Build a Bridge". And my teacher showed it to Frank Capra. I worked with Ted Geisel on cartoons and made models and several covers for *Yank* magazine. So it was great that I got to do something during the war that I was able to do, rather than just carry a gun.

FM. What do you think is the most important thing you learned from O'Brien?

RH. Well, I think I learned many things from watching *KONG*—which in turn, was O'Bie. He had to project himself into Kong. That made it so much easier when I was animating *MIGHTY JOE YOUNG* because I almost felt that I was projecting O'Bie and myself into the figure. We had a mutual respect for one another, particularly in that he was my mentor. I worked with him on the preparation period of *MIGHTY JOE YOUNG*, which was about eight months before the picture was even considered a viable project. So I knew pretty well how O'Bie was thinking. And I'm so grateful O'Bie was influenced by people like Charles Knight. He was influenced by his background. There were very few people ahead of him that were interested in stop-motion. So he's sort of the grandfather, in America, of stop-motion photography. So I tried to go on from O'Brien's work, and then ILM picked up, and the snowball rolls on and gets bigger and bigger, and now we have computer animators who say that our

films affected them. Charles Schneer and myself really tried to make pictures that were constructive rather than destructive. I rather pity some of the young people today who are growing up in this atmosphere of violence, nothing but violence; you can only settle a problem by the fist or the gun. It's not a proper atmosphere. It's rather disturbing.

FM. In the films of the 50s—the black and white ones, *IT CAME FROM OUTER SPACE* and *20,000,000 MILES TO EARTH*—it seemed like you were creating your own distinct style, especially with the Ymir character. How do you think those characters were different from any that had come before?

RH. Well, I don't analyze it in that way. I leave that to other people on the outside. You can analyze it—there's a book called *GIRL IN THE HAIRY PAW*, which tried to portray *KING KONG* in many different psychological phases. You can read anything. I think a film is like an inkblot. It tells you more about the person who's watching it than it does about the film itself. Merian Cooper always says that he just set out to make a damn good piece of entertainment, and that's what we set out to do: entertain the public in a positive way. And I'm grateful that we have. When I go

to these various conventions that I tried to illustrate in my book, families of three generations will come up for signatures on their stills or what have you, and say that our films made their childhood, because Charles and I were the only producing company that made films of that nature. I can't think of any other one that did. Some people tried to copy it afterward. We destroyed Washington; we destroyed Coney Island; I destroyed Rome, made new ruins among the old. And it got tiresome, so I wanted to hop onto a new idea, which was to use stop motion photography. And of course the Sinbad legend came



TOP: Producer Charles Schneer and Ray working on scenes from *JASON AND THE ARGONAUTS*. ABOVE: Harryhausen's mentor and father of stop motion, Willis O'Brien, examining his *MIGHTY JOE YOUNG*.



to mind, and we developed three Sinbad pictures. The next step, of course, was Greek mythology. When I grew up, we had Arabian Nights stories. They would talk about the Cyclops; they would talk about the Roc. But you never saw them. So I wanted to put the storybook concept on the screen. And I think we succeeded in doing that.

FM. What's your favorite of the films?

RH. When you're making low budget pictures, you always have to compromise. And unfortunately, we had to compromise on many of our projects. But I think *JASON [AND THE ARGONAUTS]* was the most complete.

FM. Any particular reason?

RH. Well, I think it tells what we wanted to tell in a very reliable way. They're even using the film in schools now to teach Greek mythology—even though we had to modify Greek mythology in order to make a palatable film.

FM. Is it fair to say that the seven skeletons are the most complicated of the animations that you did?

RH. It was one of the most complicated; it took the most time. We tried to avoid time-consuming shots like dollying and moving a camera, because we were making pictures on a low budget and every minute counts. Every ounce of a dollar counts.

FM. Out of all the characters that you've created, is there one that you would call your favorite?

RH. The others get jealous if I have a favorite. I do like the complicated ones. I like the Hydra, the skeletons from the seven skeletons fighting scene. They're a challenge. I like Medusa. I think that's one of the highlights. I still find a soft spot in my heart for the first scenes I did in *MIGHTY JOE YOUNG* of Joe pushing over the lions' cage. I think that's one of the highlights of my career because it all worked out the way I had imagined it. I did it all in three days as a complete sequence; then it was edited by the film editor to add close-ups of the live actors in. But the original scene was all shot as one unit.

FM. Wasn't the lion projected into the cage?

RH. The lion was double printed in through the cage, yes. In another pass, there's the stop-motion lion that leapt out of the cage. That was the only time the stop-motion lion was used, aside from the nightclub when they jumped on Joe's back.

FM. Right. And you did, you estimate, 80 percent of the animation?

RH. Oh, more than that. 90 percent. O'Bie was setting up the next shot and getting it prepared so that we could keep a continuity.

FM. And didn't Pete Peterson work on the film, too?

RH. He worked on some of the shots later. But I did most of the shots. We had Buzz Gibson come back with his brother, and he stayed for about five weeks, I suppose. But they never used any of his film. He complained that the models were too small.

FM. One of the most beloved of all your creations is the Ymir. Most people will say it's because he's not a bad character. He's provoked into violence.

RH. That's correct, yes. By the farmer stabbing him with a pitchfork. But he wasn't a vicious creature. We tried to get sympathy for our demonic characters that people were not too familiar with. But in order to get sympathy for him, he had to be a misplaced person. It's why I like to call them creatures, and not monsters.

FM. He was very sympathetic, I thought. Even at the end, when he's jumbling up Rome, it's almost like King Kong: you feel that he doesn't deserve to die.

RH. Yeah. There's a lot of influence of Kong in that, too.

FM. Was it a conscious influence?

RH. Oh, yes. I mean, what else could you do? In Rome, he had to get on top of the

"We tried to get sympathy for our demonic characters. . . But in order to get sympathy for him, he had to be a misplaced person. It's why I like to call them creatures, and not monsters."

Colosseum. In New York, Kong had to get on top of the Empire State Building.

FM. The designs for the different characters: some of them came from mythology, but some of them were completely original. Where do you think these ideas came from?

RH. They develop. You don't just say, "Eureka! This is the way it'll be." They develop. The Ymir developed. First he had two eyes, then I had him be cyclopean with one eye. In one drawing I made he had two horns. But I wasn't happy with him; he was too bulky. So I went back to the basic idea of a humanoid type of figure, because then you can put non-humanoid things into it without being a send-up. If you try to make a dinosaur humanoid, it's like a cartoon. It's a send-up. That was the mistake in *SON OF KONG*. They made Kong do these funny things that finally became tongue-in-cheek, which I don't

find suitable for these type of pictures.

FM. In *THE GOLDEN VOYAGE OF SINBAD*, for the Centaur versus the Griffin—was that purely from mythology, or did you add some of your own ideas into how the characters would look?

RH. Well, I was basically influenced by Gustave Doré's concept of Roland the Furious.

FM. And also for the Centaur?

RH. Yes, we made it cyclopean, just to make it a little different. I understand that David Bowie copied the Centaur's haircut. At least that's what I read somewhere.

FM. Another fan favorite character, for the same sympathetic reasons as the Ymir, was the Trog in *SINBAD AND THE EYE OF THE TIGER*. He's sort of a brute that doesn't know his own strength.

RH. We didn't want to make him completely brutal. I'm rather proud of some of the animation. A lot of people think it was a man in a suit, but it wasn't—it was completely animated. And I think there's some wonderful animation, but it's seldom recognized by critics. The same with the

baboon. We tried. A lot of people think the baboon was a live baboon. But we've never used live animals, except in *ONE MILLION B.C.* I used an Iguana in one shot, because the theory was that if it was a live lizard you would better accept the animated characters. But the thing reversed on me, and I was sorry that I did that, but we didn't have time to animate another animal. We had to cut out the brontosaurus sequence in *ONE MILLION B.C.* because of time and money.

FM. All of the characters were stop-motion except for little pieces of characters that you would need to build, right, for certain close-ups and things. Like in *CLASH OF THE TITANS*, Calibos was also a make-up creation.

RH. Yes. That started out to be a total animated character, but then we felt it needed dialogue explanations. I talked with Beverly Cross. I worked with him on the script, and when they put in live action dialogue it's very difficult to make a convincing lip sync with animated models. They start to look like puppets. So we felt that by having an actor do the dialogue, and then I would make the puppet in the long shots, we could solve the problem. I think it worked out quite well. The creature in the shots where Harry Hamlin is fighting him in the swamp is an animated model. We had Harry go through the gestures as shadow boxing; then I put the monster in the proper place to match his movements.



Not just a student of cinema, Ray studied classic art from masters like Martin and Gandy. The ABOVE work by Gustave Doré was a direct inspiration for Rays' work on *THE GOLDEN VOYAGE OF SINBAD* (RIGHT).





FM. The only other one I found in the films that was not a complete stop-motion character was a pterodactyl in *GWANJI*. At a certain point it's a real puppet.

RH. The close-up, right. How many times did you have to see it before you found it? [laughs] Of course, we had a big mock-up of Gwanji when he put the rope around his mouth. That was a big prop. But we tried to keep within very limited budgets. So you have to make compromises sometimes.

FM. Do you think it's fair to say that the computer-animated world has taken over?

RH. It has, by hype, mainly. But it also defeats itself, because in a 30-second commercial you see the most amazing images. So the amazing image is no longer unique. In the 50s, to see something special on the screen was an experience. Like *KONG* in the 30s when you saw it on a big screen. People who see *Kong* for the first time on a small screen—it's not the same film. But if you see *Kong* for the first time on a 30-foot screen, it's a powerful film. But on the little box, it just becomes another unusual monster picture. I do think that computer generated images are awesome. Little Gollum in *Lord of the Rings* is a remarkable character. But again, you have a big crew doing that. They have all the time

in the world, all the money in the world. When we had to make pictures, nine-tenths of everything you see in our films were the first takes. We never had time to refine it. In stop-motion, you have to start all over again to refine it. But with computer generated images, you can have a dozen people work on that one image before it reaches the screen. And that wasn't possible in our day. So the computer is a remarkable thing, and I have a great respect for it. But it is a tool. It doesn't mean you have to use a computer for every type of story. I think different for types of story, animation adds that dream quality. *KONG* is like a nightmare—it has that dream quality. You don't want it too realistic. Even today, with some of the faults you may see, it's a great film.

FM. How do you feel about what's happened to stop motion right now, in that there's still people who do it, like Henry Selick (*NIGHTMARE BEFORE CHRISTMAS*, *CORALINE*)?

RH. Yes, but those are puppet films. They're not the type of films we made. They're obvious puppet films. They're stylized. Aardman Animation did some marvelous things. *CHICKEN RUN* was a delight. But it's an obvious stylized puppet film. It's not the type of film that we made.

FM. So how do you feel about what happened to the kind of films that you made?

RH. Well, I don't know. We made them, and I'm happy we made them. And if we remain unique, I'm delighted. But I don't think anybody's done films quite like ours since. I made a lot of sacrifices personally, because I wanted to see the picture finished and put on the screen. Unfortunately, O'Bie had many projects that fell through. I was very lucky. I think that most of the projects that we started saw the screen. But O'Bie did many preparations like *GWANJI* in the early days, and *WAR EAGLES*, that never matured. He wanted to do *Frankenstein* at one time, and it never reached the screen. So I'm grateful that we were able to complete *GWANJI*. And I'm glad that our pictures have been more appreciated today than when they were first released.

FM. Why do you think people aren't making films like yours anymore?

RH. I have no idea. They don't want to. We wanted to. And as [Ray] Bradbury said when we had a session today at Clifton's Cafeteria—you've got to put love into it. And we put love into all our films. Because we wanted to do them more than anything else. ✎



RAY & HARRYHAUSEN

A HISTORY OF STOP MOTION ANIMATION

by Alexandra West

Familiar but strange, constant yet staggered—these are some thoughts that can run through a viewer's head when they approach a stop motion segment in a film. The style is unique but keeps in tone with the rest of the film, and since the technique has been all but abandoned in the wake of digital effects, many genre fans still cling to these scenes like a childhood stuffed animal, telling themselves that they had it better because they were raised on painstaking craftsmanship that produced these wondrous cinematic moments.

With the passing of Ray Harryhausen, the man responsible for arguably the most iconic of these moments, the importance of his films, those who inspired him, and those who

have followed him seem all the more important. While the internet will keep a historical record of these films, no longer will generations grow up with the experience of shock and awe that these films produced in their heyday. Stop motion animation helped to elevate film effects towards a medium worth exploring and studying—not just one to entertain the masses, though it certainly managed to do that as well. Films live in our imagination and dreams. Stop motion animation enhances their dream-like existence.

Long before Jason battled skeletons, stop motion animation was tasked with moving smoking paraphernalia around. In the 1909 short *PRINCESS NICOTINE*, J. Stuart Blackton helped

a comedic short make a lasting impression on film audiences by making cigars and smoke move, seemingly on their own. While the short film lasts just over five minutes, Blackman had to painstakingly move malleable objects in each frame, stopping to capture the image after every movement. The film is then run at the regular 24 frames per second, and the human brain takes over with a function called Persistence of Vision where the mind makes all these images (assuming they are animated correctly) seem fluid. With 24 stills needed to capture a single moment of film, is it any wonder that this beloved approach has fallen out of style?

In his book *THE ART OF RAY HARRYHAUSEN*, Harryhausen



TOP LEFT: Willis O'Brien's first foray into stop motion with his *THE DINOSAUR AND THE MISSING LINK*. **BOTTOM LEFT:** O'Brien's breakout feature, the adaptation of Sir Arthur Conan Doyle's *THE LOST WORLD*. **ABOVE RIGHT:** Artist John Martin's *Le Pandemonium*, one of the works that helped shape Harryhausen's creative instincts.

himself writes about his influences. He lists Gustave Doré, a man born before the era of cinema but who had a cinematic eye; English artist John Martin, whose eye for perception and depth illuminated new worlds for Harryhausen; Joseph Michael Gandy, a trained architect who broke molds yet produced grandeur; Charles Robert Knight, an artist who not only extensively painted animals but also painted reconstructions of extinct animals; and finally Willis O'Brien. O'Brien started with stop motion shorts such as *THE DINOSAUR AND THE MISSING LINK*, and in 1925 branched into the feature length world with *THE LOST WORLD*, the first film to combine actors and stop-motion animation on the same screen at the same time. The film also had audience

marveling at the fantasy element of dinosaurs—creatures that had been confined to museums—attacking humans. Though *THE LOST WORLD* is considered a warm up for Willis' later work, it was an important step in the fusion of science and fantasy.

1933 saw *KING KONG* unleashed on theaters. This spectacle of a film, though buoyed by a romantic subplot, had O'Brien to thank for its success. Though audiences had driven *THE LOST WORLD* to the top of the box office in 1925, nothing could have prepared them for *KING KONG*: the story of giant ape who finds love, then loses it. A perplexing movie on paper, but one that through images and imagination has become a cultural cornerstone of cinema. While O'Brien's stop motion animation steals the show

in many respects, it's important to keep in mind how all the elements of the film work together to create a blockbuster masterpiece. Nowadays, we are used to a new (hopeful) blockbuster opening every weekend, but in 1933 the notion of a must-see film was perplexing to this new audience. Willis' soulful animated work, with its attention to detail and humanistic qualities, combined with a bombastic score by Max Steiner, and a beautiful cast which featured the now iconic Fay Wray drove the audience to seek it out, helping it become one of the first culturally significant moments of the twentieth century.

Among those who saw *KING KONG* was a young Ray Harryhausen. Already fascinated by art and perspective, he saw *KING KONG* as full of seemingly unanswerable questions: since King



Often considered to be the finest (and most difficult) example of stop motion animation ever crafted, Ray's skeleton battle in *JASON AND THE ARGONAUTS* was as labor intensive as it was astounding.

Kong was clearly not a man in a suit, what was it? He set off to find out. Through a series of amateur films using stop motion, he self taught himself much of the technique, using O'Brien's details and thoughtfulness as the gold standard. Harryhausen's first professional job was in children's programming, and he eventually went on to produce his own series of educational episodes utilizing stop motion animation to catch his audience's eye. In 1949, Harryhausen got the chance to work with O'Brien on another large gorilla thriller, *MIGHTY JOE YOUNG*. It's estimated that Harryhausen did 85 percent of the stop motion work. He utilized various technical advancements to make the model gorilla he designed lighter, more dexterous, and with more fluid motions.

While O'Brien was recognized with an Academy Award for *MIGHTY JOE YOUNG*, Harryhausen (whose work was uncredited in the film) used the opportunity to launch full speed ahead into the next era of filmmaking.

Few would have predicted that this new era in special effects would harken back to ancient mythology, but the collaboration between Harryhausen and producer Charles H. Schneer led to some of the most successful and influential fantasy and science fiction films ever. When their first film, *JASON AND THE ARGONAUTS*, was released in 1963, Harryhausen coined the term "Dynamation", which was the process of blending stop motion animation with real life actors. Harryhausen was constantly refining his technique, always on the lookout

for new methods that would allow the models more dexterity or more emotion. The strange thing about stop motion animation is that the more effort put into the detail and technique, the easier and more seamless the animation should look. So while some die-hard fans would have sought information about the technique, the majority of the audience was enthralled but assumed that if it looked easy, it must be easy.

JASON AND THE ARGONAUTS features one of the most complicated stop motion animated sequences ever committed to film. In the climax, Jason battles seven sword-wielding skeletons for the coveted Golden Fleece. Matching up actor Todd Armstrong's fight choreography with a stop motion skeleton would have taken long enough, but then add in seven skeletons total—



LEFT: Phil Tippet animates the AT-AT Walker from THE EMPIRE STRIKES BACK. BELOW LEFT: An unused stop motion animation from John Carpenter's THE THING.



and that Harryhausen was only able to animate 13 frames a day—it took over four months to complete the sequence. While production on *JASON AND THE ARGONAUTS* began in 1961, the film was released in 1963 due to the extensive post-production needed for completion.

Harryhausen's last film, *CLASH OF THE TITANS* (1981), maintained his ambitious tendencies. The film featured a final fight between Perseus (Harry Hamlin) and Medusa. Harryhausen's design of the snake-encrusted Medusa featured multiple mobile snakes that had to be animated separately through

each scene. The result is one of the most unsettling and eerie creations in contemporary cinema.

Harryhausen's work helped bring mythology and science that few seemed to believe had a place in popular culture to the mainstream. His work and designs for these stories are now indelibly linked to our readings of them. Like all good storytellers, he brought his characters to life, and set the benchmark for all those that came after him.

The 1980s saw a growth in fantasy and monster films. Many even merged the two genres to create films that children flocked to, but also kept them awake with the threat of nightmares. Because of Harryhausen's influential work, there were few films from this period that didn't incorporate stop motion animation. From *STAR WARS* to the *NIGHTMARE ON ELM STREET* series to *EVIL DEAD 2: DEAD BY DAWN*, these films used stop motion scenes (if not full sequences) to create their worlds.

Few films used stop motion as effectively as John Carpenter's *THE THING* (1982). Lest we think that stop motion is just for fantasy, Rob

Bottin's creature effects for *THE THING* have caused lasting night terrors in even the most hardened horror lovers. The 1998 special edition DVD release from Universal Pictures features a fantastically creepy deleted scene in which MacReady (Kurt Russell) battles the Blair-monster, which Bottin created using stop motion animation. The scene, which is now widely available on the internet as well as other DVD and Blu-Ray incarnations, features a tentacled Blair-monster emerging from the ground. The camera pulls back to reveal the monster in its full half-lit glory. Carpenter apparently rejected the scene because it felt too dissimilar to the rest of the effects. While the lighting and camera angle does evoke memories of Harryhausen's work, it is startling to see the monster almost fetishized for the camera, and a testament to what stop motion animation could do under the gaze of different artists.

The heir apparent to Harryhausen's throne would have to be Tim Burton, whose dedication to the form has stretched from his stop motion short *VINCENT* in 1982 to his most recent feature film *FRANKENWEENIE* (2012). Throw into the mix *A NIGHTMARE BEFORE CHRISTMAS* (1993), *JAMES AND THE GIANT PEACH* (1996)—both of which he produced—and *CORPSE BRIDE* (2005), which he co-directed, and you've got a one man revolution in the face of CGI. Initially an animation student at CalArts in the early 1980s, Burton understood that the physical weight of the models actually helps to lend weight to their emotions and ground them in reality no matter how fantastical their worlds might be.

Burton's first directorial effort was

the short *VINCENT*, about a young suburban boy who dreams of being a maniacal twisted doctor, not unlike those portrayed by Vincent Price. For the final touch on the beautiful, twisted, and hilarious short, Burton secured Price himself to narrate the film. When asked what Price thought of the short, he replied, "It was the most gratifying thing that ever happened. It was immortality—better than a star on Hollywood Boulevard." The short would cement the young Burton's gothically bold visual style, his tongue-in-cheek sense of humor, and the tension that underlies all of his films: normal living alongside the decidedly un-normal.

1993 saw the release of Hollywood's most iconic fully stop-motion-animated feature film, *A NIGHTMARE BEFORE CHRISTMAS*. After the success of *VINCENT*, Disney gave Burton a development deal. Once they decided to go ahead with *A NIGHTMARE*

BEFORE CHRISTMAS, they released it under their subsidiary Touchstone Pictures as they worried about the backlash to releasing the film under the Disney banner. Handing over the directing reigns to fellow former Disney animator Henry Selick, Burton's film was a commercial and critical success. The film pulled from sources as varied as Harryhausen, Edward Gorey, and painter Francis Bacon to create the dreamlike world that Jack Skellington and his cohorts inhabit. *A NIGHTMARE BEFORE CHRISTMAS* fully realizes what Burton initially saw in stop motion animation: the characters live in a fantastical realm, but their problems and humanity make them relatable to audiences all over the world.

After several critical missteps in the last decade, Burton returned to stop motion in 2012 with *FRANKENWEENIE*, a story of a boy and his dog. The dog dies, and the boy

reanimates it. After several high concept and big budget failures, Burton returned to his roots and had his strongest critical receptions since *A NIGHTMARE BEFORE CHRISTMAS*. As Burton himself has pointed out, a story like *FRANKENWEENIE* almost demands the stop motion treatment: just as the young boy Victor reanimates his dog, the animators give life to the models they have created to tell this story.

While directors, writers, and studios have all at some time or another declared that stop motion is a technique of the past, different auteurs from all different walks have turned to the method time and again to explore their notions of nostalgia and the fantastical. While it is a time consuming affair, those that have succeeded in bringing their visions of stop motion animation to life have created new dreams and new possibilities for those that will come after them. ✎



A young Tim Burton with legendary actor Vincent Price. Price provided the voice for one of Burton's earliest works, a stop motion animation short called, appropriately, *VINCENT*.

The Man With the
MILLION-DOLLAR HANDS,
The 7th Voyage of Sinbad,
THE BIRTH OF
& DYNAMATION

BY DAVID WEINER

FROM THE LAND BEYOND BEYONDS, FROM THE WORLD PAST HOPE AND FEAR, I BID YOU, GENIE, NOW APPEAR.

THE T-V-OY by N. J. ENHAM
 "Enriches the history of books on the
 history, philosophy, and influence
 of the T-V-OY in our world. This superb
 volume addresses all of language,
 culture, history, philosophy, and
 a hundred thousand other
 essential influences upon us since
 1952, setting the book on the same
 level of excellence for top-level
 university students and for the general
 public." —*Journal of American Studies*

SINBAD AS A SOURCE OF INSPIRATION



Canadians are proud of their country and its institutions. But others think we need their help, with us becoming a country where the future belongs to a past that has no right to live on. One heritage is foreign, and there is no stopping it, no putting the tape back on the machine. The modern society always comes down from above, a still-moving chain of one over the other. It cannot obtain a moral legitimacy, or even a break the wall of silence. So someone wants to a new game and back on the ground, a kind of ground from below. One year, the new movement of 1968-1969 was the Canada's greatest cultural breakthrough by putting a new movement.

DYNAMATION, "THE NEW MIRACLE OF THE SCREEN"



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 4. [Contributing](#)

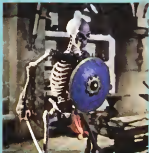
MAKING THE MOVIE AND CASTING SHIBAD

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THE CYCLOPS OF COLOSSA

“I think it’s important to understand that we’re not just talking about a single person, but a whole community of people who are affected by this disease. We need to make sure that we’re not just talking about the disease, but also about the people who are affected by it.”

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**THE
GROUND-BREAKING
SKELETON FIGHT**

A CERTAIN KIND OF MAGIC

HOW A PASSION FOR DINOSAURS

BOUND RAY HARRYHAUSEN AND RAY BRADBURY

BY TERRY PACE

"The monster stopped and froze. Its great lantern eyes blinked. Its mouth gaped. It gave a sort of rumble, like a volcano. It twitched its head this way and that, as if to seek the sounds now dwindled off into the fog. It peered at the lighthouse. It rumbled again. Then its eyes caught fire. It reared up, threshed the water, and rushed at the tower, its eyes filled with angry torment."

—Ray Bradbury, "The Beast from 20,000 Fathoms"

Ray Harryhausen and Ray Bradbury encountered their first living, breathing, rampaging dinosaurs in darkened movie theatres—2,000 miles apart, and more than a decade before the beginning of their long, loyal friendship—when stop-motion monster maker Willis O'Brien unleashed the colossal beasts of *THE LOST WORLD* on unsuspecting silent-era audiences in 1925. In time, a passion for prehistoric creatures would bring the two Rays together—first personally, then professionally—and unite them in a lifelong vow to (in Bradbury's words) "grow old, but never grow up." For the rest of their lives, the pioneering special-effects artist and the literary visionary remained, true to their pact, the same awestruck five-year-old boys who sat mesmerized while O'Brien's stop motion brontosaurus terrorized London in *THE LOST WORLD*'S hair-raising grand finale. The duo's devotion to dinosaurs remained deep and undiminished until their deaths, less than a year apart: Bradbury died on June 5, 2012, while Harryhausen followed his friend and fellow fantasist into the Land Beyond Beyond on May 7, 2013.

"I first fell in love with fantasy through Wonder Books, and I was familiar with prehistoric creatures through the drawings of Charles R. Knight and visits with my mother and father to the La Brea Tar Pits and the Los Angeles County Museum," Harryhausen remarked in a 2002 interview. "My parents also took me to movies like Fritz

Lang's *SIEGFRIED*, with its fantastical dragon, and later films like *METROPOLIS* and *JUST IMAGINE*. When I was five they took me to see *THE LOST WORLD*, based on one of the Professor Challenger novels by Arthur Conan Doyle. Well, *LOST WORLD* became my rite of passage in terms of the cinema: it finally brought these prehistoric creatures to life before my eyes. After I saw it, I couldn't get it out of my mind. That brontosaurus lived on in my memory and my imagination—particularly the encounter between the allosaurus and the brontosaurus on the edge of the plateau. I never dreamed that one day I would meet and work with Willis O'Brien, the man who had created those magnificent creatures, or that there was a similarly obsessed young boy named Ray Bradbury, living half a continent away, who would later play such an important role in my life."

Harryhausen's future friend and collaborator experienced a similar epiphany while haunting the silent-screen moviehouses in his hometown: the Midwestern hamlet of Waukegan, Illinois.

"In 1925, I fell madly in love with the dinosaurs of *THE LOST WORLD* and felt the pain of unrequited love through Lon Chaney in *THE PHANTOM OF THE OPERA*," Bradbury recalled in a 2005 interview. "Those ancient dinosaurs, and Chaney's tragic grotesques, haunted my dreams and nightmares and became two of the central metaphors in my work. Those

two films, back to back in 1925, changed my life and fueled my obsessions. It was the greatest year of my childhood."

Eight years later, O'Brien's astonishing contributions to the monarch of all giant-monster movies—producer Merian C. Cooper's groundbreaking 1933 classic *KING KONG*—left a deeply profound impression on the two twelve-year-old kindred spirits. ("I staggered out of Grauman's Chinese Theatre," Harryhausen loved to say, "and I haven't been the same since.") Their mutual admiration for the mighty ape of Skull Island finally brought the two Rays together in person in 1938, four years after Bradbury and his family had relocated from Waukegan to Tucson and finally to Los Angeles. Their first fateful meeting occurred through a network of likeminded genre fans, the Los Angeles Science Fiction League (later known as the Los Angeles Science Fantasy Society), who met in the Little Brown Room of Clifton's Cafeteria in downtown Los Angeles. One of the driving forces of that enterprising and highly eccentric group—future *Famous Monsters of Filmland* editor Forrest J Ackerman—suspected that the two young dinosaur enthusiasts were destined to form a future alliance.

"Forry brought us together when we were 18 years old through our shared love of dinosaurs, *THE LOST WORLD*, and *KING KONG*," Bradbury maintained. "Forry changed my life in millions of



"Forry changed my life in millions of ways, but the most important thing he did was introduce me to this young man who loved dinosaurs as much as I did..."

producers enlisted the effects expertise of Harryhausen, who abandoned his ongoing series of short stop motion Fairy Tales and accepted his first big-screen assignment since 1949, when he had assisted his mentor O'Brien on Kong producer Merian C. Cooper's Oscar-winning fantasy film MIGHTY JOE YOUNG.

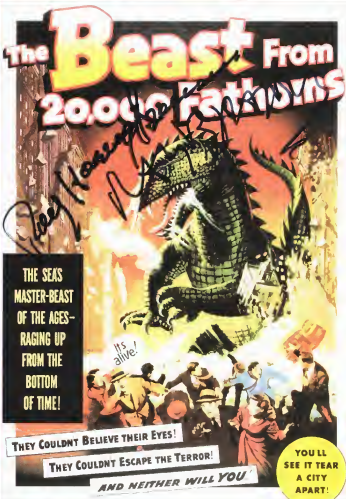
"I convinced the Mutual producers that we could do their picture using the process of stop motion animation, even though I

wasn't entirely certain at the time if I could do everything they wanted me to do," Harryhausen explained. "Stop motion has this wonderful hypnotic quality. You know it's not real, but it creates a world of its own that seems real. That's the effect KING KONG had on me, and that's the effect I've wanted to achieve with all of my pictures."

By the time Mutual began making plans for "The Monster From Beneath the Sea", Harryhausen's pal Bradbury was making

ways, but the most important thing he did was introduce me to this young man who loved dinosaurs as much as I did. So Ray Harryhausen and I became close friends, and one day he said to me, 'Would you like to come over to my house and meet my dinosaurs?' So I went over to his house, which was between Slausen and Crenshaw, and he took me into his garage where he had made these incredible miniature dinosaurs. Not only had he made them with his own two hands, but he was bringing them to life on the movie screen. He was already making his own 8mm films featuring these wonderful dinosaurs roaming across a prehistoric landscape. So I said, 'Let's grow old together, but never grow up. We'll stay friends forever, and we'll always love dinosaurs. You'll make the greatest dinosaur films ever made, and I'll write the screenplays.' It didn't happen until we were in our 30s, but from then on, Ray made history with dinosaurs and other fantastic creations—and he invited me to the premieres of every film he made."

The two Rays' careers directly intersected only that once, almost accidentally, with the movie genre fans now know and love as THE BEAST FROM 20,000 FATHOMS. The project emerged in the wake of a triumphant 1952 theatrical reissue of KING KONG, the duo's all-time favorite film. The record-setting revival of KONG (supported by heavy television advertising) convinced Mutual Films producer and Monogram Pictures alumnus Jack Dietz, along with two of his associates Hal E. Chester and Bernard W. Burton, to develop a similarly themed marauding-monster thriller with the tentative title "The Monster from Under the Sea" (later altered to "The Monster from Beneath the Sea"). The



the quantum leap from the pages of pulp genre magazines like *Weird Tales* to the "slick" mainstream market of *Collier's*, *Mademoiselle*, and *The Saturday Evening Post*. The so-called "Poet of the Pulp" had even managed to transform what sounded like a conventional blood-and-thunder dinosaur story, "The Beast from 20,000 Fathoms", into a moving, haunting, and thought-provoking meditation on unrequited love. The story first appeared in *The Saturday Evening Post* on June 23, 1951, then made its way (under a more evocative title, "The Fog Horn") into Bradbury's next short story collection, *THE GOLDEN APPLES OF THE SUN* (1953). "In the early days of our marriage, my wife Maggie and I were living in Venice, California," Bradbury recalled. "We were walking along the beach one night, and I looked ahead and saw the ruins of the Venice pier and the skeleton of the old rollercoaster lying there in the sand. As I stared at the silhouette of that rollercoaster, I thought for a moment and said, 'I wonder what that dinosaur is doing lying here on the beach?' Well, my wife was very careful not to answer. A couple of nights later, a strange sensation woke me up in the middle of the night and I sat upright in bed. I got up and looked out the window. There was nothing ten miles north and nothing ten miles south. But straight out, way out in Santa Monica Bay, I heard the sound of a foghorn blowing over and over and over again. I thought, 'Of course—that's it!' That dinosaur—rising from the depths after a billion years of slumber—heard the foghorn blowing, thought it was the sound of another dinosaur, and swam in to

shore, hoping for an encounter with another of its kind. Then, when it discovered it was nothing but a damned lighthouse and a stupid foghorn, the dinosaur tore the whole lighthouse down, crawled up on the beach, and died of a broken heart."

Once Harryhausen joined the creative team planning "The Monster from Beneath the Sea", the Mutual project evolved into a cautionary thriller about a carnivorous prehistoric beast awakened from its icy Arctic grave by nuclear blasts set off by scientists working for the military. Swimming back to its ancient breeding ground, the reptilian monster—a mythical prehistoric creature called a "rhedosaurus"—destroys a seaside lighthouse in the film's most effective (and historically significant) sequence. Then, in the tradition of his spiritual ancestor King Kong, the radioactive Beast makes its bewildered but relentless way to New York City, leaving death and destruction in its terrifying wake. In the suspenseful finale, which takes place on a Coney Island rollercoaster, a military sharpshooter fires a grenade loaded with radioactive isotopes into the toxic body of the doomed and defeated Beast.

"Eugene Lourie and I agreed that there should be some pathos associated with the death of the Beast—otherwise, the fate of the creature would have no meaning," Harryhausen observed. "That has always



ABOVE: A scene from a rendition of Bradbury's *THE FOGHORN*, the short that inspired *BEAST*. **BELOW:** Harryhausen's maquette of *The Beast* and an original, colorized, lobby card for the film. **OPPOSITE PAGE:** Bradbury showing off original artwork based on his short story.

PREHISTORIC SEA GIANT RAGES AGAINST CITY! A THRILL STORY BEYOND ALL IMAGINING





been very important to me in terms of dramatic impact when I animate stop motion characters. I suppose it all goes back to the inspiration of King Kong and the sympathy you feel for that big gorilla as he is taken captive, removed from his native habitat, taken into strange and hostile surroundings, and finally killed. I've been told over the years that my creatures always die very dramatic deaths, like tenors in grand operas. That's because they have a human quality. We identify with them, in spite of their destructive nature, and we feel for them when they're beaten and destroyed because they're lost souls."

During script development for "The Monster from Beneath the Sea", Harryhausen remembered that Dietz brought in a copy of *The Saturday Evening Post* and showed him a two-page, full-color illustration of a ferocious dinosaur attacking a lighthouse. The name of

the story was "The Beast from 20,000 Fathoms", and the author of the tale was none other than Harryhausen's friend and fellow dinosaur fanatic Ray Bradbury. As the Mutual team continued brainstorming ideas, Dietz suggested to his visual effects supervisor that a similar dramatic sequence might prove to be extremely effective in their film.

"Eventually we did incorporate that scene into the script, and today it's one of the moments everyone remembers," Harryhausen noted. "One reason it works so well is because we set the scene at night and shot it in silhouette, with the Beast drawn to shore by the glowing light at the top of the lighthouse tower. That gave the sequence—which is brief, but very powerful—an eerie, atmospheric quality that sets it apart from any other scene in the film. Today, when I attend screenings of *THE BEAST FROM 20,000 FATHOMS*,

there are two or three moments in the film where the entire audience cheers. One of those moments is the scene with the lighthouse. I never know whether they're applauding because they like what they're

seeing on screen, or because it's the one scene in the picture that connects the Beast with Ray Bradbury's short story. Whatever the case, it works every time—and I find that very gratifying."

Once the screenplay for "The Monster from Beneath the Sea" was finished, producer Hal Chester called Harryhausen's friend Bradbury in to read the script and provide professional feedback. The author was naturally taken aback when he arrived at one of the central effects sequences outlined in the scenario. "I took the script into the next room and read it, and the lighthouse scene sounded suspiciously familiar," Bradbury remembered. "When I returned, I told the producer, 'I couldn't help but notice that part of your script looks very similar to a story I wrote for *The Saturday Evening Post* called 'The Beast from 20,000 Fathoms'. Well, his jaw dropped, because he realized they had lifted my story for their screenplay, forgotten where they had stolen it, and then called me in to critique it! But this story has a happy ending. The next day I received a telegram saying, 'We want to buy the rights to use your story and the title.' So they bought the rights for \$2,000, changed the title to *THE*

"He realized they had lifted my story for their screenplay, forgotten where they had stolen it, and then called me in to critique it!"



BEAST FROM 20,000 FATHOMS, and put on all the posters a credit line that read, "Suggested by the Sensational *Saturday Evening Post* Story by Ray Bradbury." Thank God they bought the rights, because it was an important first step in Ray's career and mine. It's not a great film, but it's a good film that seems to have improved over time. It has some lovely moments—including the lighthouse sequence and the scene with Cecil Kellaway in the diving bell—and most of all it has Ray's beautiful animation. It was a solid start for both of us, and it led us to bigger and better things."

Mutual completed *THE BEAST FROM 20,000 FATHOMS* for a modest budget of some \$200,000, then accepted an offer from Warner Brothers to buy the film outright for \$400,000. The sale price seemed to offer a quick, lucrative financial return for Mutual until *BEAST* went on to become one of the highest-earning films of 1953, grossing between \$1.5 and 5 million at the box office and generating respectable notices from top film critics (*The New York Times* called Harryhausen's *rhedosaurus* an "awesome apparition," while *Variety* praised Eugene Lourie's "excellent" direction and the "documentary flavor" of the script). The suspense-filled thriller would soon launch an entire era of Atomic Age monster

movies, directly inspiring filmmakers in Japan—a country still numbed, scarred, and mutilated by the ravages of atomic destruction at Hiroshima and Nagasaki—to exorcise collective national demons through Ishiro Honda's dark, disturbing 1954 science fiction film *Gojira* (reworked for American audiences as *GODZILLA, KING OF THE MONSTERS*) and the subsequent rise of the *kaiju* ("strange creature") genre of Japanese giant monster films.

The *BEAST* collaboration between Harryhausen and Bradbury further strengthened their brotherly union and provided warm memories and colorful stories for decades to come. When Bradbury channeled his Hollywood experiences into a trio of period mystery novels—*DEATH IS A LONELY BUSINESS* (1985), *A GRAVEYARD FOR LUNATICS* (1990), and *LET'S ALL KILL CONSTANCE* (2003)—Harryhausen played a pivotal role in the middle installment of the series, appearing under the fictionalized guise of a young stop motion animator named Roy Holdstrum (Bradbury dedicated *LUNATICS* to Ray Harryhausen, "for obvious reasons"). Harryhausen also inspired the protagonist of another dinosaur-themed Bradbury story for *The Saturday Evening Post*, "The Prehistoric Producer".

First published on June 23, 1962—exactly eleven years after "The Beast from 20,000 Fathoms"—the story (retitled "Tyrannosaurs Rex" for Bradbury's 1964 collection *THE MACHINERIES OF JOY*) was inspired by an insulting, infuriating experience the two friends shared when Harryhausen "auditioned" his stop motion dinosaurs for a callous, cold-hearted studio executive.

"Ray called me one day because he had a meeting with a producer over in Hollywood named Robert Lippert," Bradbury recalled. "Ray called me and said, 'Would you like to come along?' So together we went over to Raleigh Studios. It was a hot day, and we walked across the studio to the projection room. Lippert was there, but he didn't get up. He didn't even say hello. He said, 'Give your film to the projectionist.' So Ray and I sat in the front row while Lippert screened this incredible footage of Ray's wonderful dinosaurs. When it was over, the projectionist handed Ray his films, and Lippert didn't say a word. He didn't say thank you. He didn't even say goodbye. We walked back across the lot, cursing because of the way we had been treated. I said, 'That son of a bitch! He has no taste—and no politeness at all!' I was furious."

Two years later, curiosity led Ray and Maggie Bradbury to attend a sneak preview at the Picwood Theatre in Los Angeles. The preview turned out to be a low-budget, bottom-of-the-barrel prehistoric potboiler produced by none other than Robert Lippert. "The dinosaurs were nothing but men in suits and gila monsters with fins—it was terrible!" Bradbury explained. "When it was over, my wife and I went out in the lobby, and over in the corner was Robert Lippert, surrounded by all of his yes men. I said to my wife, 'Wait here!' So I plunged through a sea of yes men and said, 'Get out of the way.' Then I put my hand out and said, 'Mr. Lippert? My name is Ray Bradbury. And the film we just saw? It won't make a dime!' I walked away very happy, because I had given that terrible man his comeuppance. And I was right—the movie never made a dime!"

A decade later, in the story "Tyrannosaurs Rex", Bradbury satisfied his sense of literary justice by transforming the "prehistoric producer" of the story's original title into a hideous movie monster. "The main character is a stop motion animator based on Ray Harryhausen, and he's been so horribly abused by his

producer that he creates a monstrous dinosaur with the producer's face," the author explained. "The producer is so in love with himself that he falls in love with the dinosaur. So that story was written out of my deep love for Ray Harryhausen, and it allowed me to get back at Robert Lippert for the way he treated my best friend. Years later, when I had my television series *THE RAY BRADBURY THEATRE*, one of the stories we did was 'Tyrannosaurus Rex'. I was hoping to get Ray to do the animation and bring us back to work together for the first time since *BEAST FROM 20,000 FATHOMS*. But it was too many years later, and by that time Ray had retired. I respected that and even agreed with his decision, because I believe that Ray retired at exactly the right time. The Medusa scene in his final film, *CLASH OF THE TITANS*, will be remembered as his masterpiece. It's absolutely sublime."

In addition to their zealous passion for dinosaurs and *KING KONG*, lifelong friends Harryhausen and Bradbury shared mutual admiration for artist Gustave Doré, the imaginative fictions of Edgar Allan Poe, Jules Verne, and H.G. Wells, Cooper's film version of H. Rider Haggard's fantasy-adventure *SHE*, the exquisite slapstick comedies of Stan Laurel and Oliver Hardy, and director King Vidor's screen adaptation of Ayn Rand's *THE FOUNTAINHEAD* ("It encouraged us to have faith in ourselves and our loves," Bradbury noted, "and not listen to any damn fools who try to discourage us"). Together they took long streetcar rides to remote theatrical revivals of *KING KONG* and scoured used bookstores for obscure books on dinosaurs and Egyptology. In 1947, Harryhausen was best man at Bradbury's wedding. In 1983, they attended the 50th-anniversary screening of *KING KONG* at Grauman's Chinese Theatre and received warm kisses from the movie's radiant heroine, Fay Wray. In 1992, Bradbury wept as he presented his pal Harryhausen with the Gordon E. Sawyer Academy Award for pioneering technical achievement.

But in the end, Bradbury's fondest memory of their 74-year friendship involved a dazzling, unforgettable display of Harryhausen's masterful skill with his divinely gifted hands. "I invited several friends to my house for Halloween in 1950, including Fritz Lang, the great German director, who at the time wanted to make a film of *THE MARTIAN CHRONICLES*



OPPOSITE PAGE: Forry and Ray, the beast of friends. ABOVE: Ray, Wray, and Ray: Harryhausen, Bradbury, and KONG's Fay Wray. RIGHT: The two Rays with two of their many awards at Dragon Con '98.

that sadly never happened," Bradbury remarked. "I also invited Ray Harryhausen, who had just finished *MIGHTY JOE YOUNG* and was doing his *Mother Goose Tales* and *Fairy Tales* films but hadn't made a feature of his own just yet. Ray did something that night that was impossible. He brought his marionettes with him, and he performed with a female marionette that looked like Bette Davis. We put a record on my record player, and with his strings he made that marionette walk like Bette Davis. Ray's creative energy and humanity came down through those strings into the body of that marionette. Fritz Lang and I were stunned, because what he was doing was impossible—impossible, that is, unless you're Ray Harryhausen, and you were born to perform that certain kind of magic." ✧



H.G. WELLS' ASTOUNDING ADVENTURE IN
"DYNAMATION!"



SCI-FI

RAY HARRYHAUSEN'S WORLDS

by Peter Martin

Ray Harryhausen combined a childlike love of toys, animals, and legendary creatures with adult sophistication that never squeezed the joy out of his life's work. And that is nowhere as evident as in the science fiction worlds he created.

Harryhausen could rightly claim ownership of the films on which he worked as a kind of shadow auteur, moreso than the directors who staged the straightforward (i.e. noncreature) dramatic sequences. That's not to cast aspersions on those hardworking men; they did the best they could on limited budgets and tight shooting schedules. Harryhausen, of course, faced similar restrictions with finances and time, but his imagination was not limited by those factors, and he made the most of every day and every dollar he was given to dream up wonders previously unseen by human eyes.

Though he received assistance from his father (making the skeletons for the models) and his mother (costuming), as well as other associates (miniature set construction, furry creatures), he functioned as his own cameraman, performed every role as an actor, and made all the key creative decisions as to how his segments of a film would be staged, shot, and edited.

Over a career that stretched for decades,

three science fiction films represent what Harryhausen could achieve when he was allowed to exercise his imagination and execute his ideas to perfection: *IT CAME FROM BENEATH THE SEA*, *20 MILLION MILES TO EARTH*, and *FIRST MEN IN THE MOON*. These adventures were hugely influential on generations of Sci-Fi filmmakers who followed in his footsteps.

Released in July 1955, *IT CAME FROM BENEATH THE SEA* is the film where Harryhausen really emerged as an artist—in a way much less destructive than the title creature! Harryhausen turned 35 years old that year, and he had already spent a bit more than half his life bringing his imagination to life on film. He had met the legendary Ray Bradbury when they were both 17, a fateful meeting in Los Angeles at the home of Forrest J Ackerman, the founder of *Famous Monsters of Filmland*. Both Bradbury and Harryhausen leaned toward the gentler, more optimistic side of science fiction in their later years, cultivating it "sense of wonder" that permeates their respective work. Bradbury hit his artistic stride in the 1940s, a bit earlier than Harryhausen, who was still refining his techniques under the mentorship of George Pal and then Willis O'Brien, culminating in his award-

winning artistry being showcased in 1949's *MIGHTY JOE YOUNG*.

Being placed in charge of the effects for 1953's *THE BEAST FROM 20,000 FATHOMS* allowed Harryhausen to introduce his own "Dynamation" process, a new technique that integrated live action with stop motion animation more effectively. Viewed from a jaundiced angle, *IT CAME FROM BENEATH THE SEA* may seem to be cut from the same pattern as *THE BEAST FROM 20,000 FATHOMS*. Both, after all, feature fearsome creatures that emerge to wreak havoc on recognizable cities and landmarks. And in the two years after *THE BEAST FROM 20,000 FATHOMS*, more monsters had splashed out of bodies of water to attack humans, including Universal's *CREATURE FROM THE BLACK LAGOON*, Roger Corman's *MONSTER FROM THE OCEAN FLOOR*, and the big daddy of them all, Disney's *20,000 LEAGUES UNDER THE SEA*. How could the lowly-budgeted *IT CAME FROM BENEATH THE SEA* compete?

Ray Harryhausen did it by being better—despite being hampered by a budget that meant the giant octopus menacing San Francisco was, in the artist's words, "the sixopus". But seeing only six tentacles did not prevent anyone from being terrorized by

the creature when those six were wrapped around the Golden Gate Bridge. As always in Harryhausen's visual effects, it's the details that lend veracity to the scenes; when the camera pans up a long, long slimy, wet tentacle that has burst through the bridge roadway, for example, it feels real, even though in some part of our brains we recognize that it's not. The creature's tentacles wave and whirl in unpredictable movements that don't repeat, but neither are they random (which are default settings for other, lesser creature features). We can sense that Harryhausen shares our glee: "Cool! A giant octopus that attacks San Francisco!" But that doesn't preclude him from making it look as deadly as any other sea creature might be if blown up to that size. After it's all over, a sense of relief descends; sure, it was cool, but it's also lucky that mankind can still defeat and overcome such huge threats to our survival.

Two years later, *20 MILLION MILES TO EARTH* brought things back down to a human scale. Its narrative structure marks it as a more engaging story than *IT CAME FROM BENEATH THE SEA*, because we don't have to wait so long to enjoy Harryhausen's stop motion wizardry. A spaceship crashes into the sea off the coast of Italy, bringing back an unexpected visitor from Venus. The small creature rubs his eyes after he is hatched, a disarmingly human-like gesture that is instantly reminiscent of *KING KONG*—the film that so influenced and inspired Harryhausen more than two decades

before. Harryhausen gives the creature his own personality. When he is still small in size, he is rather adorable. As he grows at an unprecedented rate, it becomes harder to ignore his more menacing features.

But this is not a creature that lives to kill. The Ymir breaks out of his cage and takes refuge in a farmer's barn, where he is confronted by a small group of men determined to capture him. Initially, the alien is in a purely defensive posture: shoulders back, hands open, walking and leaping back from a human who has begun to poke him with a sharp stick. Repeated pokes, however, raise his ire, and when a farmer sticks a pitchfork in his back—as aggressive an action as you can take toward a beast that is retreating and only wants to be left alone—then, and only then, does the alien attack. You can push me so far, he seems to be saying, but even I, who have traveled so great a distance and have been raised in an alien environment with remarkably little violence—yes, even I have my limitations. The beast goes on the offensive, mauling the farmer and leaning threateningly, with claws half-closed, toward the rest of the attacking party of humans. It's a remarkable sequence, serving as both an exciting action scene and an exploration of the Ymir's character. It also reflects (badly) on the humans, who are awkwardly and ineffectively treating a creature from another world as though it were an angry dog.

Later, Harryhausen's touch is masterfully demonstrated when the Ymir does battle

with an earthly creature that may be its match. Bursting through a wall, the creature is surprised to see an elephant, clearly its height and of greater bulk. Once again, the creature's default strategy is to retreat, backing up. But the elephant charges, and so the creature defends itself. Casualties among humans and buildings are only collateral damage; there is no intent to destroy, only an instinctual desire for survival. And that can be read in the eyes of the creature and in his facial expressions. Harryhausen made an exciting action adventure, but one with sympathy for the "other", an alien who was stolen from his home and forced to fend for itself among strangers.

In between *IT CAME FROM BENEATH THE SEA* and *20 MILLION MILES TO EARTH*, Harryhausen animated sections of *EARTH VS. THE FLYING SAUCERS*, though his contributions don't feel as organic or as much a part of the whole as they do in the other two films. Still, it's remarkable that he could give an inanimate object such personality. For example, in one scene, a flying saucer banks and turns and fires upon an aircraft, destroying it, and then fires upon the earth, setting a forest ablaze. The craft moves with meaning and



ABOVE: A giant tentacle menaces San Franciscans in *IT CAME FROM BENEATH THE SEA*. **RIGHT:** Original movie poster for the Harryhausen classic.





numerous other tasks," he explained in the book **RAY HARRYHAUSEN: AN ANIMATED LIFE**. "I was also faced with the design basics for a whole alien civilization. Because the Selenites were to be insect-like, I decided that all doors and apertures were to be hexagonal, a common structure in the insect world. Whether it was scientifically accurate was secondary to the consideration that it should look realistic, be practical, and above all spectacular. These basics were relatively straightforward, but when it came to broader aspects of the story that included tunnels, lunar landscapes; lens complexes, oxygen machines and the palace of the Grand Lunar, the budget prevented any of them from being built as full sets, so I designed them as miniatures and incorporated the actors with the aid of traveling mattes."

While **FIRST MEN IN THE MOON** was not as warmly received

purpose; it's not gliding, it's attacking, adjusting for maximum angle. This is not a craft controlled by a computer; a guiding intelligence is at the controls, thoroughly invested in the outcome of the battle. And it has no intention of losing.

Harryhausen returned to science fiction with 1964's **FIRST MEN IN THE MOON**. He'd long wanted to make a big screen version of H.G. Wells' **THE WAR OF THE WORLDS**, and though he didn't get to do that, he finally got to realize Wells on screen with this project. But it wasn't without its challenges; his stop-motion animation was limited to three sequences. His creative energies were also more divided than in the past. "Along with

by critics and audiences as Harryhausen's prior efforts, it may have simply been a matter of timing. In 1964, the space race between Russia and the United States was in full bloom; men had traveled into space, and it was only a matter of time until the moon would be conquered. A faithful adaptation of H.G. Wells' story, with a gentle, whimsical, childlike spirit, was probably out of step with

the times. But more so that other, better-known Harryhausen films, **FIRST MEN IN THE MOON** reflects a generous view of mankind, and is filled with lighthearted moments. The extended flashback structure, placing space travel firmly in the Victorian era, is both quaint and daring, and Harryhausen's creative choices in creating an alien civilization are unlike what anyone else might do.

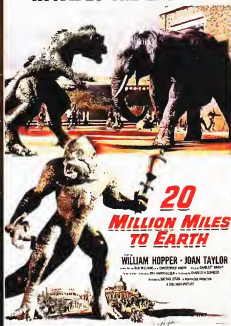
"You always had a lot of personality in your work," filmmaker Tim Burton once told Harryhausen. "That's what made us want to be in movies." Harryhausen said his goal was to make things "as simple as possible, and yet practical." Smiling, he observed that he was trying to give the impression of intelligence.

Ray Harryhausen did much more than that—not only in his science fiction films, but in everything he did. If one were to remove his thoughtful touch from these movies, they could not be the most compelling in 20th-century cinema. We miss the man, but happily, we can still visit the worlds he created for our benefit and pleasure. ✦



TOP: EARTH VS. THE FLYING SAUCERS colorized DVD cover. **ABOVE: Harryhausen's insect-inspired storyboards for FIRST MEN IN THE MOON.** **RIGHT: The Ymir wreaks havoc on Rome (and a poor elephant) in 20 MILLION MILES TO EARTH.**

OUT-OF-SPACE CREATURE INVADES THE EARTH!



THE FANTASTIC CREATURES of RAY HARRYHAUSEN

by MELISSA HOWLAND



The world of cinema lost a special effects master with the passing of Ray Harryhausen (June 29, 1920 - May 7, 2013), yet his legend lives on through his incredible stop motion creations. Despite decades of growth in computer animation, his fabulous creatures have inspired the likes of Rick Baker, Tim Burton, John Landis, and Peter Jackson. Let's take a look back at some of his accomplished monsters, and why they continue to impress audiences today.



“Mighty Joe Young” : MIGHTY JOE YOUNG (1949)

You can't mention Ray Harryhausen without mentioning MIGHTY JOE YOUNG, which won the Academy Award for Best Visual Effects in 1950. Harryhausen was hired by Willis O'Brien, one of his biggest influences in the animation world, to work beside him. O'Brien was responsible for the dinosaurs in THE LOST WORLD (1925) and the effects for his most recognized film, KING KONG (1933). MIGHTY JOE YOUNG is the tale of a gorilla taken from his home in Africa and forced into the spotlight of Hollywood. The gentle giant displayed a tremendous amount of emotion for the time, which is especially impressive since this is the first feature film that Harryhausen contributed animation for. Joe continues to delight audiences with his warmth, and the movie raised the bar on gorilla animation set even by its mighty predecessor, KING KONG.



“Octopus” : IT CAME FROM BENEATH THE SEA (1955)

Harryhausen continued to show off his skill with the giant octopus he created for IT CAME FROM BENEATH THE SEA. The six-legged creature struck fear into sailors, despite missing two of his legs due to a limited budget. To disguise its lack of appendages, Harryhausen kept the giant sea beast partially in water. Fun fact: the filmmakers could not gain permits to film the Golden Gate Bridge, so the shots were obtained by a bit of trickery—such as filming out of a hole cut into the side of a van! They must have kept their fingers crossed, because they never got into trouble once the film was released.



“Ymir” : 20 MILLION MILES TO EARTH (1957)

If we've learned anything from 20 MILLION MILES TO EARTH, it's to never travel with alien eggs. Funny, I thought women were from Venus, not giant reptilian aliens! Although he wanted to shoot this film in color, this was the last film that Harryhausen shot in black and white. The larger of the two Ymir models stood 20 inches tall, but neither figure remains in existence because they were used in the making of other figures. Harryhausen continued to improve upon his techniques of showing emotion in his characters' faces, which is displayed here with his Ymir, a rapidly growing monster from another planet. In this film, we get to see one of the most complete evolutions of a Harryhausen character. We see the birth of a vulnerable creature who quickly grows into an angry monster with an affinity for destroying Rome. It's quite impressive.



“Cyclops” : THE 7th VOYAGE OF SINBAD (1958)

What has one eye and rocks? Cyclops, of course! SINBAD was a huge milestone in Harryhausen's career because it was his first stop motion film shot in color. The Cyclops was a beauty of a beast designed with the furry legs of a goat, cloven hooves, warts covering his veiny body, and one heck of an eyeball. Harryhausen actually designed parts of the monster based on the Greek God Pan. Being the natural predator of the cursed island of Colossa, it's only fitting that the Cyclops tries to roast Sinbad's crew for a delicious snack. The film was made for \$650,000, of which just over \$75,000 went to Harryhausen. Charles Schnee famously insured Harryhausen's hands for \$1,000,000 while making this film. Good thing, because it took Harryhausen eleven months to animate!



“Giant Crab” : MYSTERIOUS ISLAND (1961)

I hope you have a lot of butter, because this crab would make for one heck of a feast! Captain Nemo thought so, too. His mission was to breed larger versions of animals as a solution to hunger. I guess he didn't pay attention to the large pincers a crab of that size would possess. Rather than building a giant crab from scratch, Harryhausen bought a crab and sent it away to be humanely killed. Once the deceased crab was returned to him, it was gutted, cleaned, and turned into the model crab used on set. He probably couldn't get away with something like that today, but it was an amazing looking crab for its time. The giant crab eventually met his doom and served as dinner for the islanders. Score one for the carnivores.



"Fighting Skeletons" : JASON AND THE ARGONAUTS (1963)

The only complete model to survive from THE 7th VOYAGE OF SINBAD was a skeleton, which was reused in JASON AND THE ARGONAUTS. The fight scene in this film is a favorite amongst animation enthusiasts. The movement of the skeletons can easily be described as some of Harryhausen's finest work. It took him four and a half months to create the progression of his skeleton army, each figure with its own unique looks, armor, and fluidity. The skeletons themselves were 8 to 10 inches tall, and each had 5 appendages to move per frame. The entire animation sequence lasts for just over four and a half minutes, which averages out to a month a minute. Crazy, right? The biggest challenge with the skeletons, besides the animation, was figuring out how to kill something that is already dead. Harryhausen and his team settled on having them drown at sea, because they assumed skeletons couldn't swim.



"Dinosaurs" : ONE MILLION YEARS B.C. (1966)

ONE MILLION YEARS B.C. is a remake of the 1940 film ONE MILLION B.C. Despite recreating some of the original scenes, Harryhausen certainly put his stamp on this re-imagination. The film showcases quite a few of our long lost friends, such as an allosaurus, a "brontosaurus" (now deemed a scientific accident), and pterodactyls. It also brings in a giant tarantula—which hurts my feelings a bit, because I am terrified of spiders! If I were one of the cavemen in this film, I would never close my eyes! Rather than just using live baby alligators and lizards, Harryhausen brought along his animation skills to liven up this prehistoric party. Still, the iguana and the (gasp) tarantula were the real deal. The film still remains popular among audiences, and gave us the iconic Rachel Welch pin-up art that we all know and love.



"The Kraken" : CLASH OF THE TITANS (1981)

As if the Greek Gods weren't powerful enough, they've added a monster from the sea to their arsenal. "The Kraken" was one of the few Titans to survive battle with the Gods, and was then forced to serve under them. By this point, STAR WARS (1977) had raised the bar for special effects in major motion pictures, but Harryhausen proved that he was still a force to be reckoned with. He, along with two commissioned animators (Jim Danforth and Steve Archer), created two main models of the legendary beast (as well as one plastic model for promotional use). A small model was built for the majority of the shoot, while a larger model was built of his upper torso. That piece was only used for one scene. I dare you not to squeal with glee when this Titan of doom emerges from the water to destroy Argos.

"Medusa" : CLASH OF THE TITANS (1981)

Ray Harryhausen's Medusa is one of the most recognizable images in stop motion animation, despite her short time on screen. Rather than following the trend of making the she-beast more womanly, Harryhausen created an ugly abomination of a creature with the form of a serpent. He still managed to give her an air of grace and fluidity, adding a balance to her otherwise vile and alarming nature. Harryhausen only used one armatured model for both the close-up shots and full body. Several films are said to have inspired the animation of Medusa. It's said that shots of Joan Crawford from the 1945 film MILDRED PIERCE inspired the close shots where shadows danced across her face, and the 1932 film FREAKS inspired the movement of Medusa crawling on the floor with her arms. Inevitably, the lass was decapitated by a sword, but her legendary glowing green eyes live on through the original CLASH OF THE TITANS. ❖



The Man Who Ray

Ray Harryhausen. Many words come to mind at the sound of his name: artist, animator, designer, creative genius, inventor, armature-maker, sculptor, special effects wizard, magician, and friend. Yet Ray was much more than that; he was an *inspiration*. That may have been his greatest gift.

We all know Ray saw KING KONG at a young age and it was such an overwhelming experience that he knew what he wanted for his future. Ray did get to meet, become friends with, and work with Willis O'Brien, Kong's creator. But Ray had been preparing himself. Besides studying Kong intently, Ray also was making his own animation experiments, which readied him when he got the call for MIGHTY JOE YOUNG. Of course, it didn't hurt to have a dad who was a machinist who could help build many

great deal of character. With all of Ray's creatures, it is hard to believe that they are really just foam rubber and steel joints. I was first inspired by Ray's work on a primal level because of his bold, dramatic portrayals of monsters and fantasy creatures. Ray created creatures that appeared to be alive, thinking, and moving with power and weight. They had personality and passions. When Ray's BEAST strides down the street, you know you're in real trouble. When the Ymir discovers himself on the professor's table, rubs his eyes, and paces back and forth, a whole new world opens up. When he breaks out of the lab and fights the elephant, it's amazing. From the technical side, it takes a masterful set of hands and intense focus to animate two creatures wrestling in that fashion. You need to keep the sense of action, convey

realistic movements (especially for the elephant), impart the feeling that they have great weight, and also make sure the movements are

technically accurate so they move smoothly. Ray was a big guy, yet his large hands had a delicate and sensitive touch even when manipulating the smallest figures.

While I loved Ray's work before I understood it, I came to love it even more as I hit my high school years and eventually figured out how he must have achieved those wonderful sequences. A huge thank you goes to *Famous Monsters* for their

three-part article on Harryhausen. It told me who was actually behind those wonderful creatures, and a tiny bit about *how* he did it. The article featured the first "behind-the-scenes" shots of Ray. There was one of Ray animating the dragon on a miniature set. I grasped that, but how did Ray actually get the models to appear further back in the shot, in the middle-ground of the scene?

Ray created what came to be known as Dynamation. He needed to find a way to get his creatures back in the scene depth, but without resorting to the more elaborate and expensive Willis O'Brien technique of intricately detailed miniature sets and painting elements on a front glass that would hide the animation table. Ray took a simple concept, the split-screen, and utilized it in an ingenious way to re-photograph live action in a way that put an Ymir or Cyclops into the scene. First, he would mount a sheet of glass in front of his table support (which often had the top dressed to appear to be of a matching ground terrain as the background footage) for the creature. Then he painted a black matte shape along the visual line where he wanted the table to be "cut off", which essentially protected the lower half of the frame being exposed. Ray would animate his creature in sync with the live action background, matching sword strokes or whatever the scene required. Then Ray would close the shutter to protect the photographed animation performance and upper part of the frame. He moved the model and table out from the staging area. He would then change the matte glass to

Harryhausen: INSPIRED



by Rick Catizone

Ray created creatures that appeared to be alive, thinking, and moving with power and weight. They had personality and passions.

of his armatures. Ray could too, eventually, but with all his other chores, he engaged his father to build most of them, up to and including FIRST MEN IN THE MOON. Ray was such a technically proficient animator that he did about 85% of JOE YOUNG's animation. It's amazing when you consider that it was his first feature film. But Ray brought more than smoothness to the stop-motion process; he brought a



a complimentary one which was painted black above the line of demarcation. Then he re-photographed the bottom half of the frame. The result was a wonderful blend of the live scene with a creature that appeared to be *within* the scene, as opposed to pasted in front of it.

Why were Ray's visions so unique and impacting? I believe a large part of it is because of Ray's particular creature design ethic. The heads of most of his creations are just a bit larger than what one might expect. This does a couple of things. First, it allows Ray to get in close to the creature for impact, since the "life essence" is in the face. Body "pose" and action are extremely important, but it is in the closeups or medium-closeups that we experience the creature's essence. Remember, Ray is really communicating a *character* to us, not just an animal/creature. Second, it allows him to film with one model, whereas if the proportions had a smaller head, it might necessitate needing a second sculpture. That means no only matching exact anatomical structure, but also scale patterns and directions. It means a second, even if only partial, armature. And if it is a furred animal—having the proper matching color and scale for both models. I believe Ray made conscious decisions that fit both aesthetic and practical criteria. Because of those proportions, the skeletons are better than real ones, Talos looks better than a "normal" human, the Cyclops is more imposing, and so on.

In studying Ray's work, another thing that always struck me was exactly *how* much work he went through to help sell the

illusion that the creature was in the same environmental space as the live action. We were at a pre-convention reception, and I asked Ray where he came up with the idea for the use of partial miniature pieces to achieve some things that were "impossible." Ray did his characteristic, "Why...whatever do you mean?" So I brought up the miniature hands on the spear when the sailor battles the Centaur, the miniature sword pieces, the miniature arms holding the post during the final dinosaur impaling in *ONE MILLION YEARS B.C.* Ray looked aghast, and said, "Oh, my...you're looking much too closely." We both laughed, and I said, "No, Ray...you know how it is. There are many of us who can really appreciate how much work you did, and how creative your solutions were."

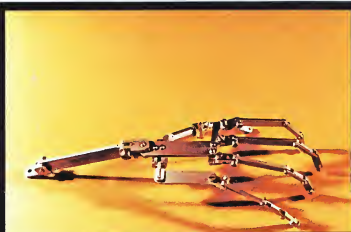
In the case of the Centaur pulling the spear from the sailor, Ray made the decision to create two tiny modeled hands on the spear. Then he lined up the spear and hands so they matched the sailor's motion as he pretended to be holding it. The result was another seamless blend, where an actor appears to be holding something that the animated model grasps and uses. There are many similar tricks in the swordfights in *SINBAD AND THE EYE OF THE TIGER*, *7TH VOYAGE OF SINBAD*, and *JASON AND THE ARGONAUTS*. And how does Ray get the feeling that the actor's swords actually pass in front of a skeleton (when the actor is projected about a foot behind the skeleton model)? He meticulously positions miniature blades onto the skeleton's shields, at the right frame, and in the exact position to match

the live actor's sword. Simple, isn't it? No, it isn't. This is all while he is also animating the fighting performance of the skeleton, frame by frame, timed exactly to the fighting pace of the live actor—or in the case of all seven in the same shot, somehow keeping all seven skeletons properly moving and also matching what the live actors are doing. If he missed a contact by even a frame, it would look wrong. Even with making notes and having reference footage on the Moviola, it must have been a truly taxing experience.

Why would Ray go to all that work, scene after scene? How could he put himself through such a demanding sequence? Because Ray loved bringing such amazing illusions to reality. For himself, and for us. I'm sure he had a vision dancing in his head of how thrilling it would be, and he was able to translate that vision into energy that kept him going.

I often wondered how Ray managed to ever make another movie after *JASON AND THE ARGONAUTS*. The two flying harpies necessitated animating them on a number of wires so they could fly. In addition to animating their performance, he had to animate them diving through the scene by adjusting the flying rig up or down. And to hide the wires, Ray painted each wire to match the sky, temple, or other element on the background image. That means he had to repaint every wire on every frame, because moving the harpies through the scene meant the paint on the wires no longer matched the exact blend-point. It was hour after hour of painstaking manipulations of rigs, harpies, and painting. And then he had the seven-headed Hydra in there. Ray must have really had an amazing ability to focus, as he animated all seven heads lashing out, snaking forward and back, and managing to stay out of each other's way. I remember marveling at the hydra when it first came out of the cave... such a poetic but deadly motion. And then we see that Acastus is in its grasp. A beautifully crafted miniature man, perfectly animated (because it had to be actual contact with the Hydra). Ray even topped that with some very bold shots of an animated model Jason later in the sequence.

In "the old days" we didn't have DVDs, or even videotape. And you couldn't just buy a movie. So to study Ray's work, I (and I suspect many others) used to wait until a film was being shown on TV and then



A collection of images from Rick's work. At TOP is the possessed hand from *EVIL DEAD 2*. FAR BOTTOM LEFT: The original scripts Rick created for "Fleffy" from *CREEPSHOW*. BOTTOM CENTER: Henrietta from *EVIL DEAD 2*. ABOVE: A script Rick did of Harryhausen's Triton.

filmed the animation sequences to study. Watching them over and over, I learned some animation principles, and some things about the effects. I had been doing my own primitive animation experiments, but it was hard, because there weren't really any books on the process of animation or this particular method of puppet-making. But I, and those many others, persevered and learned to sculpt, make molds and armatures, and animate our creations.

For many of us, it did turn into a career. My path was perhaps a bit more unique, in that working for a studio in Pittsburgh, I was afforded the opportunity to not be pigeon-holed into one job. My dream, of course, was to work with Ray Harryhausen. However, a few years ago, I came to the realization that what many of us really

wanted was to *be* Ray Harryhausen. I brought my stop-motion knowledge to the studio. Later, when I had the opportunity to work on *EVIL DEAD 2*, I was able to purchase my own rear-projection unit and actually get an opportunity to animate some characters in front of a rear screen setup. That was exciting—not as involved as what Ray did, still but following him in some small way.

About fifteen years ago, I was blessed to have Ray and Diana (and a few fans) to our home for dinner. Ray was very kind in corresponding with me over the years, and I had met him on a number of occasions, but this was very special. I had dreamed of having Ray to dinner since I was 16, when *Famous Monsters* published the three-part article on this amazing man. Of course, I

found out that Ray had located to England, so I thought that particular dream would be only that—a dream. But here was Ray, in the flesh... an awesome presence, to be sure, but a very sincere, warm, and jovial man. Of unique significance to me was that it was Father's Day, and Ray had been a sort of surrogate father for me because I so admired his work and wanted to follow him and become an animator. It was also the first time in many years that my own father (who had recently passed away) was not at our table on this special day—but in his place was Ray Harryhausen.

We spoke of many things. But I just had to let Ray know again how much of an influence he had been on me and millions he probably didn't even know about (this is before he started his series



It was Father's Day, and Ray had been a sort of surrogate father for me because I so admired his work and wanted to follow him and become an animator.

TOP: As part of his Master's degree work, Rick attempted a study of Ray's illustrations and created several pieces emulating Ray's style. **ABOVE:** Rick and his wife Doreen chat with Ray as he peruses Rick's work.

of books, and the "rest" of the world got to know him). So I mentioned that he was responsible for inspiring many people in many areas of the arts, and added, "Ray, I don't think you truly realize how many of us you have fathered." Ray didn't miss a beat. He said, in typically dry Harryhausen fashion and feigning indignation, "I was all over Europe in my younger days... but not in that fashion." Everybody broke out in simultaneous laughter. When it died down, I explained further that for every one of us who has a career in animation or effects, there are thousands, even millions of people who were inspired by his work.

One of the sadder moments in my life, as with all of us in my generation, was when Ray announced his retirement from filmmaking. We had grown up with Ray, year by year, wonder after wonder. Ray was a part of our lives, although I don't think he

I, but I really appreciate Ray's friendship over the years. And in spite of the ocean between us (not just the physical distance, but also in terms of artistry), he made the time to correspond with me. After Ray's books started coming out, I was so happy for him, as I saw the world finally catch up and acknowledge Ray for what he gave us. Ray once told Tim Cole, his close friend, that I asked "the most difficult questions". I love details, and love to marvel at his techniques. Sometimes I asked him to reach back in time and tell me what it was like to animate a particular model, such as Joe Young. On one occasion, when Tim was talking to Ray, he mentioned that I sent him best, and Ray said, "He's a fine gentleman." I can think of no higher compliment, especially from someone who has meant (and continues to mean) so much to me.

realized how much until his later years. And now, with his passing, we are left with a genuine void in our lives. But he has left us many treasures: his books and his films will live forever, and we have memories of meeting and being with Ray. Many knew him far better than

When I was finishing my Master's degree in 2009, I did my thesis on Ray and his work. Part of the coursework was to attempt some production drawings in Ray's style—a somewhat daunting task for me, as most of my work is in line only for traditional animation. I studied what Ray did, and when I began to attempt the four illustrations, I came to an even greater appreciation of Ray's skill. Using layered charcoal could create a wonderful look. Ray mastered it early in his career. I had about four weeks. In truth, I had just scratched the surface. Ray's use of line as well as shading, along with his sense of composition, makes his work not only great, but *distinctive*.

Ray is also unique in another very special way: more so than being admired, Ray is *loved*. I have seen it in the eyes and voices of many of his other friends, and professionals in the business who knew him, respected him, and loved him. There is an awe and reverence and genuine love. It is almost inexplicable. But then, that's Ray, isn't it? Perhaps that is the greatest of all of the Magic of Ray Harryhausen: his dramatic impact on so many lives without regard to distance or time—even to those who were never fortunate enough to meet him or thank him.

From all of us "Thanks again, Ray!"

GODS & MONSTERS: THE LEGACY OF RAY HARRYHAUSEN

BY MELISSA GARZA

When people talk about Ray Harryhausen's powerful influence over other great films, discussions tend to fall to some of the most successful movies in history. Steven Spielberg's *JURASSIC PARK*, Tim Burton's *THE NIGHTMARE BEFORE CHRISTMAS*, and Wolfgang Peterson's *THE NEVERENDING STORY* are just a few that come up in conversation. Without question, there are very good reasons that these movies are mentioned. Harryhausen's technical, artistic, and stylistic inspiration is clearly visible within each production.

The excitement and chills that his work conjures up are felt far beyond those films, however, and by many more artists than filmmakers alone. Even now, more than

given by *KING KONG* director Peter Jackson when he stated, "Without his life-long love of his wondrous images and storytelling, [*LORD OF THE RINGS*] would never have been made—not by me, at least." When watching the epic fantasy trilogy with Jackson's quote in mind, Harryhausen's influence is not only evident, but it casts the films in an even brighter light. It is quite remarkable to share in the knowledge that the same spirit and heart that drove Harryhausen encompassed Jackson as he crafted such intricate characters amidst some of the most creative scenery shots ever put on screen. To think that the eye-popping



existence without Han Solo, Luke Skywalker, Princess Leia, and especially Darth Vader. These films that live in our collective hearts are as real to the fans as the world we live in.

Another great example of an effective and popular filmmaker motivated by Harryhausen's work is *HELLBOY* director Guillermo del Toro. These films that live in our collective hearts are as real to the fans as the world we live in. There are artistic avenues taken within *PAN'S LABYRINTH* that are of the same integrity and originality as Harryhausen's. The beautiful oddities created in the production are reminiscent of the memorable and immortal classic *CLASH OF THE TITANS*. The creatures are so well developed that their mere existence and the detail in each creation tells a story.

Del Toro's latest film is unarguably the most obvious in regard to Harryhausen's influence. When watching the monsters in *PACIFIC RIM*, my mind quickly falls to one of the greatest and most expressive monsters in history: the incredible creature

"Without his life-long love of his wondrous images and storytelling, [*LORD OF THE RINGS*] would never have been made—not by me, at least." -Peter Jackson

70 years after Harryhausen first began his career in animation and visual effects, his impact is felt in everything from mainstream successes to arthouse films. In fact, some of today's most cherished directors and animators have gone well beyond the typical tributes and condolences generally expressed when a respected artist passes away. Many spoke openly about the influence Harryhausen had upon them, going as far to attribute aspects of their own career to Harryhausen's legacy and love of the craft.

One of the most telling compliments was

visuals used for each battle sequence and the passion behind the dramatic and powerful character interactions was sparked by the same fire that ignited Harryhausen is in itself inspirational. It is a testimony to not only Harryhausen's legacy, but what will surely be Jackson's as well.

George Lucas made a statement very similar to Jackson's upon Harryhausen's death, saying, "Without Ray Harryhausen there likely would have been no *STAR WARS*." That is one of the most frightening thoughts one could have in terms of film history. I cannot nor do I want to imagine an

Ymir from 20 MILLION MILES TO EARTH. Everything from the ridges and detail in the skin of del Toro's monsters to their reptilian appearance, their movement, and the overall threatening presence that they invoked perfectly captured the essence and energy of Ymir.

20 MILLION MILES TO EARTH isn't the only Harryhausen production that PACIFIC RIM shares similar imagery with. In as much as the Kaijus bring back fond thoughts of Ymir, the opening attack sequence in PACIFIC RIM instantly invokes warm memories of IT CAME FROM BENEATH THE SEA.

Fans will recall that the conclusion of IT CAME FROM BENEATH THE SEA shows the antagonist, a large octopus, attacking the Golden Gate Bridge. In all of the creature's glory and with his beautifully detailed tentacles, he smashes a police car and rises up from beneath the concrete tearing the bridge apart.

As if picking up where IT CAME FROM BENEATH THE SEA left off, the first target of the Kaiju in PACIFIC RIM is the Golden Gate Bridge. Once again, the audience watches as the San Francisco icon

is destroyed by a monster that is larger-than-life, making PACIFIC RIM and almost spiritual successor to Harryhausen's tentacle terror.

One can see del Toro's respect for Harryhausen in everything from the design of the beasts to the narrative choices, and especially in the emotional resonance the film inspires. PACIFIC RIM truly feels like a modernized Harryhausen production, and I can't think of any compliment greater than that.

It should go without saying that the adoration and respect for Harryhausen's vision and overall genius is not limited to the world of fantasy and stop-motion animation. Quite the contrary, as his techniques have been replicated by the best in nearly every type of movie. There are so many genres and techniques that fall in and out of style over the years, but there has never been a time when Harryhausen's methods disappeared from the public eye, even when he wasn't behind the work itself.

One of the lesser recognized yet most blatant examples of Harryhausen's influence is in NIGHTMARE ON ELM STREET 3: DREAM WARRIORS. In a pivotal scene, one of the main characters, Dr. Gordon (Neil Wesson) faces off against a stop-

motion skeleton. It is unquestionable that the inspiration was from JASON AND THE ARGONAUTS. The design of the skeleton and the overall motion of it is identical and definitely an homage to Harryhausen. It is by far the best scene in the film. There are countless other moments in this horror series which most likely would have never occurred without the work of Harryhausen. Another example is when Freddy Krueger is reborn in NIGHTMARE ON ELM STREET 5: DREAM CHILD. Much like the baby in IT'S ALIVE and IT LIVES AGAIN, the design and qualities that are intended to disturb are reminiscent of the legendary Medusa from CLASH OF THE TITANS.

Joe Dante, best known for directing GREMLINS and GREMLINS 2, clearly has respect and appreciation for Harryhausen's work. In 2009, Dante directed an underrated horror gem entitled THE HOLE. In the film there is an evil toy clown, much like the one in POLTERGEIST, yet arguably more frightening. The expert puppetry and sinister look of the puppet successfully invokes fear and apprehension in the viewer. It is the level of skill and know-how that brings back very early memories of Harryhausen's productions. Thoughts of THE ANIMAL WORLD and THE 7TH VOYAGE OF SINBAD come to mind



Ray's work and influence—from Disney's MONSTERS, INC. to Guillermo del Toro's PACIFIC RIM and Rick Baker's work on SMALL SOLDIERS—has been shaping the cinematic world for generations, and shows no signs of slowing.

when watching it. Though the tone is quite different, the expressions and motion of the monsters are very similar to that of the clown. Even Dante's live action and computer animated **SMALL SOLDIERS** evokes the feel and style of Harryhausen early work. The design and features of the Gorgonites are so unique, yet still clearly show how much inspiration Harryhausen had on directors. It is in the originality of the work and how much detail is utilized on each character that brings them to life.

Another genre that pays respect to and has been significantly inspired by Harryhausen's work is the family film. Within Pixar's greatly successful film **MONSTERS, INC.**, they show their appreciation by naming a sushi restaurant Harryhausen's. It is entirely fitting that the movie would pay homage, as the innovative and well-crafted creations in the movie—despite being CGI—capture the same soul that Harryhausen's monsters carried with them. While watching **MONSTERS, INC.**, even as an adult, it's easy to suspend disbelief and accept these wonderful characters as real. The same is true for any of Harryhausen's productions.

Pixar isn't the only company in children's filmmaking that recognizes the magnitude of Harryhausen's work. Warner Bros.' **SCOOBY DOO 2: MONSTERS**

UNLEASHED is another CGI film that identifies Harryhausen as influential. In the movie, the Mystery Inc. gang locates an important guarded Celtic book, and names are written on the front page. "Harryhausen" is one of three of the names listed, and is the only person among the names shown. Understandably, **MONSTERS, INC.** is a much more recognized and appreciated movie, but I am always elated to see any filmmaker recognize the genius of Harryhausen. The filmmakers obviously wanted to show appreciation, and did so by this small gesture. Like in Pixar's films, despite the use of CGI for Scooby-Doo and the monsters within the movie, one can recognize that the impact of Harryhausen's was present in the creation process.

Dreamworks Animation's film **MONSTERS VS. ALIENS** is another family-friendly production where monsters are the focus. In the movie, there is a large creature named Insectosaurus. He is a large beast that is often and justifiably compared to Mothra of **GODZILLA** fame. That said, it is easy to see that there are elements of the creature that echo the same characteristics of Harryhausen's creations. The emotional characteristics of Insectosaurus prior to evolving into a butterfly makes me think of other enormous animals and insects

that Harryhausen created, **MIGHTY JOE YOUNG** comes to mind, as the feelings invoked by the creature are the same in nature. Another monster in the film, The Missing Link (aka Link), shows features that are similar to the often-imitated Ymir. Like some of the monsters in **PACIFIC RIM**, Link is a reptilian creature. Here, the comparison to Ymir is undeniable, as the physical features are extremely similar—right down to the gills and fins on their backs.

The sheer brilliance, talent, and love that Harryhausen put into every aspect of his work is something that cannot be replicated. Still, the filmmakers of both yesterday and today understand this, and rather than try to imitate, they often pay homage. There is nothing better than when viewers are able to see the passion and adoration for the craft of making monsters come alive. It is scary to think of the movies that would not have been made or would have been made differently without the insight and creativity of Harryhausen. Thankfully, he has been immortalized, by both his creations and those he inspired. The honesty of today's filmmakers who recognize the impact of Ray Harryhausen ensures that tomorrow's generation will still seek out his work to see the greatness that moved so many. ✧



RAY HARRYHAUSEN THE HERO

FROM THE BOOK: *RIGHT-BRAINED POEMS FOR LEFT-BRAINED PEOPLE*

BY PAUL DAVIDS

Hoosay for Ray Harryhausen
My hero since age eight
He enticed me to believe in monsters
For his movies I could not wait
My awe for him commenced
On Sinbad's voyage number seven
Bernard Hermann's score at the credits
No denying that I was in heaven
I could not believe my eyes
Seeing the stone face above the cave
I gripped my seat and my popcorn bag
At the cliffs of Colossa, such huge waves
The roar of the Cyclops reached my ears
Before it lurched into the light
The magician fled with the magic lamp
Sokurah running in fright
And then my young eyes did behold
A sight no boy should have seen
A gigantic one-eyed monster
Cloven hoofs, a snarl, quite mean
The magician rubbed that lamp and said
Magic words of which I'm fond
Green smoke poured out from the magic lamp
From the land beyond Beyond
And then the genie did appear
A boy very much like me
He walked that wicked Cyclops in
That was his destiny
The genie's moment on the screen
As my candy spilled to the floor

Transformed this boy, making him dream
Vast dreams forevermore
At last I prided some secrets
Hidden mysteries that I did crave
From Famous Monsters magazine
About how Sinbad's monsters were made
Those huge monsters were not tall at all
More like dolls clutched by a child
Ray Harryhausen towered over them
In real life, they were deceptively mild
Ray's creatures were small puppets
No strings, no hand inside
It was called stop-motion animation
Harryhausen's wild ride
The little lifeless puppets
He adjusted one frame at a time
Twenty-four frames each second
When completed, it was sublime
Every film took him a year in the dark
That's what he finally revealed
But all the rest of the secrets
He very deliberately concealed
The next Ray Harryhausen I ached to be
A lifestyle certain to be groovy
But thousands of other kids were the same
Wanting to make a monster movie
A long list of monster kids
Lived for their cinema dreams
But could a million Ray Harryhausens
Work in future special effects teams?

Look at the credits of any movie
That answer: a resounding yes
So many digital effects artists for every film
Simply amazing, I must confess
But it was not always so
And that's what I want you to know
In a garage it began with one lonely man
A man who had hardly a single fan
He sculpted creatures from his dreams
He proved that all was not as it seems
He made monsters tower above us all
In the last reel, the beast would take a fall
So many beasts, I can hardly name them
But I love them all so I shall try
San Francisco destroyed by an Octopus
Giant tentacles reaching into the sky
Another beast, from twenty thousand
fathoms
Crept to a lighthouse from undersea
caverns
Mighty Joe Young, he was a dynamo
Orphanage burning, how it did glow
Robot men from the depths of space
Targeted their rays at the human race
The Ymir from Venus, bigger than a whale
The Colosseum's walls it did scale
Sinbad's men, trapped time and again
Creatures confronting them, nine or ten
Cyclops, dragon, skeletons too
Snake woman, giant rocs, what would they do?
Spears and lances, cannons and tanks

They killed those monsters, got no thanks
Then there was Mysterious Island's brew
A giant crab made quite a stew
Bees bigger than a house walled people in
A giant dodo bird—I leaped out of my skin
Slay a huge crocodile? Gulliver did
But from a giant squirrel he ran and hid
Jason and the Argonauts seeking the
Golden Fleece
An army of skeletons gave them no peace
A hissing hydra, seven heads on long
necks
It turned all my friends into nervous
wrecks
Gwangi the tyrannosaur in a western town
Cowboys with ropes finally brought
him down
And what did the first men in the
moon behold?
A giant moon cow, that's what they told
And then finally on Mount Olympus
Zeus and all his Titans clashed
While Perseus fought the Medusa
All his hopes were nearly dashed
The Medusa's head of snakes
At Perseus snarled and leered
Only glance at her through a mirror
She is to be quite feared
For if you gaze at her straight on
You won't even have time to moan
Her green eyes will instantly

Turn you into stone
At long last the Motion Picture Academy
Finally called out Ray's long name
Up the aisle to much applause
For his Oscar he proudly came
The late Willis O'Brien roared like
King Kong
And George Pal from Beyond also cheered
Ray's mentors all applauded his films
To those films they were endeared
Beloved Master, Ray Harryhausen
Esteemed artist that you are
Now even on Hollywood Boulevard
At last you have a star!

I discovered Ray Harryhausen on the pages of *Famous Monsters* from issue Number One! He was larger than life for a wide-eyed boy whose favorite film was *THE 7TH VOYAGE OF SINBAD*, and my respect for his artistry, craft, devotion, imagination, and ingenuity never wavered. I counted the months, days, and hours until his next movie came out. A couple times I snuck in a camera with black and white film (that I'd develop myself) into theaters to take snapshots to have stills of his monsters that didn't make it onto FM's pages. I am eternally grateful to Forrest J Ackerman and his wife Wendayne for inviting my wife, Hollace, and me to dinner at the Ackermansion in 1985 to meet Ray and his wife, Diana. How could I have guessed then that I would visit them at their home in London, and that twenty years later, in 2005, Ray Harryhausen would appear in my film *THE SCLT BOYS*. I couldn't foresee then that the day would arrive when both Ray and Forry would attend a special screening at Universal's Hitchcock Theater at the studio. Ray was well into his 80s then, and Forry almost 90. As they arrived at about the same time, they greeted one another, both walking with canes, and Forry, with his "inde-PUN-dent spirit", looked at Ray and announced, "Look at us! We're both CITIZENS CANE!" It is so sad to have had to bid goodbye to Ray this year, and now Diana, too. ✧

RIGHT-BRAINED POEMS FOR LEFT-BRAINED PEOPLE is available at amazon.com.



POES OF TERROR

SAMHAIN PUBLISHING EMERGES AS ONE OF HORROR'S PREMIERE IMPRINTS



Famous Monsters. How did Samhain come to be, and what is your mission statement?

Don D'Auria. Samhain was founded eight years ago. The company's motto is "It's all about the story," meaning our mission has always been to provide readers with excellent fiction by great writers. My goal is simply to provide fans with the best horror fiction I can.

FM. How did you come to be involved with Samhain, and where did you develop your love of horror/monsters?

DD. From the start, Samhain was very successful as a romance publisher. Three years ago the owner of the company, Cris Brashear, felt it was time to expand into a new line. She thought that horror would be an exciting new direction—one that would complement the romance line without competing with it. I'd had experience launching and editing a horror line before, at Dorchester, for fifteen years. When Dorchester closed, the timing was perfect, and Cris asked me to run the horror line at Samhain.

I owe a lot of my interest in horror fiction to *Famous Monsters*. I've loved monster

movies for as long as I can remember, and like many monster kids, I subscribed to *FM*. Forrest Ackerman always wrote about the wonderful novels and stories that the classic movies were based on. *FM* introduced me to Poe, Stoker, Shelley, Bloch, H.G. Wells, H.P. Lovecraft, and Ray Bradbury. I'll always be glad that I had a chance once to publicly thank Forry for his influence. He and I were both guests at a World Horror Convention a few years before his death. We were on a panel together to discuss our influences, and I told the audience that I wouldn't be editing horror today if it weren't for Forrest Ackerman and *Famous Monsters*. To this day I have a poster from the first *Famous Monsters* convention in New York in 1974 hanging over my desk. I was just a starstruck kid at the time, but I'll never forget Forry autographing that poster for me. He signed it "Beast witches," of course.

FM. Horror is such a broad genre. Are there specific types that Samhain likes to focus on (slasher/supernatural/gothic), or is there a broader umbrella that Samhain likes to target?

DD. I purposely try to cast a wide net when it comes to the types of horror Samhain does. I love so many different kinds of horror, so I figure there must be other fans like me out there who don't want to just read one type of thing over and over. Samhain publishes supernatural and psychological horror, contemporary and historical, ghosts, vampires, werewolves, zombies, psycho-killers, demons, witches, creatures—you name it. The books also range from subtle and creepy to more extreme. I like to think we have something for every type of horror fan.

FM. Samhain is a company that publishes

both novels and novellas. How did you settle on that model?

DD. Horror is a genre that's particularly well suited to the novella and short story length. Poe only wrote one novel in his life, and most of Lovecraft's work was short. Even his novels were barely longer than novellas. In the old days, it was extremely hard for a book publisher to handle anything under 60,000 words, because they simply couldn't sell anything that short. But now, with e-books, there's a very large and growing market for shorter fiction. And I'm delighted. I'm so glad I can bring these novellas and stories to readers. At Samhain, we can publish work as short as 12,500 words. Between that and 60,000 words, we publish them as e-book only. Anything between 60,000 and 120,000 we can publish in both e-book and trade paperback simultaneously.

FM. One thing the company seems to do, unlike many of their contemporaries, is sign both established and first time writers. Why is that, and how have the results been?

DD. I feel very strongly that it's important to find and develop new authors if we want to keep the genre fresh and alive. There are so many young writers coming up, and their work is terrific. I make it a point to set aside a number of openings in my schedule every year for first-time authors. There's nothing more exciting than discovering a new talent and helping him or her grow into an established author. We've done that successfully with a number of young writers such as Jonathan Janz, Hunter Shea, Adam Cesare, Kristopher Ruffy, and David Bernstein. Frazer Lee's novel *THE LAMPLIGHTERS* was a finalist for a Bram Stoker Award for Best First Novel. At the same time, I'm thrilled to be able to publish books by some of the established names in



the genre, writers like Ramsey Campbell, Stephen Laws, and John Everson.

FM. Speaking of established writers, Samhain is working with talents like Eric Red. What kind of projects are they doing for you, and is Samhain looking to expand more into the realm of celebrity writers?

DD. Well, the important thing is always the book, not the celebrity. A well known name can help with marketing, but it can't do much for a novel that isn't good to begin with. Over the years I've passed on a number of projects from actors, directors, or other celebrities, simply because the book itself wasn't terrific. The great thing about Eric Red's novel *THE GUNS OF SANTA SANGRE* is that Eric put all of his talent as a screenwriter and director into creating a knockout novel. It has really tight pacing, believable characters, terrifying werewolves, and a three-dimensional setting in the Old West. It reads like a fantastic movie.

I've been very lucky to work with some wonderful well known authors over the years, and that's still true at Samhain. You can't get much better than Ramsey Campbell. With Ramsey we're reissuing some of his earlier work that hasn't been available for a while, as well as some newer things. Established authors with a large fan base are a big help to a horror line, of course. They attract readers and also other authors to the list. But as Samhain's motto says, it's all about the book.

FM. FM readers are long time fans of gothic horror, going back to *Dracula* and *Frankenstein*. But there seems to be a lack of good gothic literature these days. Is Samhain doing anything to bring true

Gothic literature back to the masses?

DD. I've always loved Gothic horror. *FRANKENSTEIN* was the first horror novel I ever read, thanks again to FM. But I agree, we haven't seen much of it at all lately. I thought people hadn't sent me Gothic submissions because they think I'm not interested; so, to let folks know that I *am* interested and that Samhain is open to Gothic horror, we're publishing a special anthology of Gothic novellas next year. We issued a call for Gothic submissions and, sure enough, they came flooding in. I'm in the process now of selecting the best of the best. We'll publish the individual novellas as e-books, then the complete anthology in trade paperback and e-book in the Fall. I'm very happy to see Gothic is alive and well.

FM. What is Samhain doing to embrace the digital side of publishing that has become all the rage these days?

DD. Right from the start, Samhain totally embraced digital technology and e-books. That's one of the reasons the company thrived while so many other publishers fought to catch up. All of our novels, novellas and stories are available in just about every e-format in use today. In addition, we try to take advantage of all the freedoms e-technology gives us. As I said, that's what allows us to publish novellas and stories. We can also publish as e-books novels that are too long for trade paperback—over 125,000 words or so. We did that with two epic novels by Stephen Laws this past year, *SOMEWHERE SOUTH OF MIDNIGHT* and *CHASM*. The novels are extremely long, but they're classics, and Stephen is a real master of horror, so I wanted to allow readers the chance to enjoy these great books again.

E-format also allows us to experiment a bit. This past summer we had our first horror serial, *SAVAGE SPECIES*, a novel by Jonathan Janz. We were able to make the novel available to readers in five e-installments for those who wanted to read the book ahead of its trade paper publication. Readers loved the idea. Readers also love the fact that we occasionally have Free Reads and 99-Cent Specials on our site (samhainpublishing.com). These stories are a great way for readers to get a taste of a new author or enjoy a little bonus from one of their favorites at little or no cost. We certainly have no plans to abandon trade paperback. But at the same time, we'll continue to explore e-books' full potential.

FM. How do you see Samhain moving forward? What kinds of projects are you looking to undertake to keep Samhain expanding and looking to the future?

DD. I'm extremely happy to say that Samhain Horror will be expanding. From the start we've published two novels and a novella every month, but demand has been so great, we'll be adding more novels and more novellas. Horror is alive (or at least un-dead!) and well at Samhain. We plan to do more special anthologies, so folks should check out our Twitter (@SPHorror) and our website (samhainpublishing.com) for announcements and news. Folks can also sign up on the site for our monthly newsletter if they want the latest news straight from the source. And even as we expand our list, we'll keep up our high standards, looking for the best fiction and the most talented writers, both established and new. I like to think that somewhere in that great Ackermansion in the sky, Uncle Forry would be smiling. ☺

Jekyll & Hyde Club

NEW YORK'S MUST-SEE ATTRACTION
FOR FAMOUS MONSTERS FANS!

BY MIKE DRAKE



The club's decor takes its inspiration from classic horror cinema and literature, as well as the classic travelling freak shows and carnivals.

New York City is famous for its restaurants. From the latest in trendy fare or the most hearty of homestyle meals to the most authentic ethnic delights, NYC is truly an epicurean paradise with something for everyone. But what about deranged Victorian scientists? What of the Universal and Hammer monsters and their fans, where might they go?

The Jekyll & Hyde Club!

Located in the very heart of Times Square at 216 West 44th Street, the newest and largest restaurant by the world famous Jekyll & Hyde Entertainment Group is a haunted eatery for eccentric explorers and mad scientists. At The Jekyll & Hyde Club guests enjoy continuous live entertainment and special effects, all the while sipping specialty cocktails and dining on handcrafted American fare prepared by an executive chef who is an alum of Bouley restaurant.

After entering the restaurant through Jekyll and Sons Surgical Supplies Of London, guests are transported, as if by magic, into what feels like a combination of every classic horror film set and a refined gentleman's club. The walls of The Jekyll and Hyde Club—two stories high with an additional mezzanine section—are filled with ancient artifacts and trophies that represent Dr. Jekyll's bizarre exploits (though they were actually collected during the travels of The Jekyll & Hyde Club's mysterious owner, D.R. Finley) and those of his wacky world-traveling friends.

Much of the memorabilia and animatronic creatures have a life of their own, and periodically interact with diners. Lights years beyond the simple animatronic characters of Chuck E Cheese, these characters represent the highest level of the animatronic arts. Many were produced by the award-winning Life Formations company. The figures have the looks of those used for big budget film effects, yet they perform for customers daily. With characters that can cost more than the average automobile, it is clear that The Jekyll & Hyde Club take its business seriously. Some of the full-bodied figures are so realistic, many guests simply assume they are costumed actors, never realizing they have been entertained by an automaton.

Guests can encounter many bizarre personalities, such as Claw the Gargoyle, Tobias the Werewolf, The Ravenhill Twins, or a genuine Egyptian mummy. Listen to bizarre stories told by Joseph Merriak, The Elephant Man; or be mesmerized by a larger than life talking statue of Zeus. Witness the incredible re-animation of Frankenstein's Monster as his table descends from atop the two



ABOVE: IT'S ALIVE! The club's Frankenstein Stage treats goers to a show, recreating one of horror's most famous moments. **RIGHT: Ventriloquist dummies are always creepy.**



story tall library/lab accompanied by theatrical quality light and sound effects in a sort of dinner show for ghouls.

Even a trip to the restroom can be a spine-tingling theatrical experience, as once again J&H's eye for detail is revealed and D.R. Finley's love of classic horror is displayed!

Professional actors make up a wacky cast of characters who roam the dining room mingling with guests and other club members. Dressed in a variety of eccentric costumes from another era, the characters are equipped with chilling tales of their adventures and exploits, and they certainly make dining at The Jekyll & Hyde Club a memorable occasion.

When it comes to food and drink, The Jekyll & Hyde Club offers something unexpected. Executive Chef Paul Miranda, competitor on the Food Channel's *Iron Chef* in 2010 and a David Bouley protégé (he worked at both Bouley restaurant and Danube), has dishes up his sleeve that will haunt your dreams—from traditional Italian pasta dishes to Artisan-style Stone Hearth pizzas to classic steaks and amazing burgers. And the desserts are shockingly good—the epitome of sinfully delicious comfort food. The Jekyll & Hyde Club offers enticing specialty cocktails that adult thrill-seekers are guaranteed to enjoy. The names of the drinks are just as thematic as the atmosphere: Death by Poison, Alter Ego, and the Kiss of Death.

The Jekyll & Hyde Club also features one of the most unusual gift shops you will ever encounter. Reminiscent of a miniaturized Mutter Museum, it features not only branded t-shirts, barware (like a magnificent custom tiki mug), and Living Dead Dolls, but a huge assortment of scientific specimens that would be the envy of

any cabinet of curiosities.

Actual child skeletons, ape skulls, and mounted specimens of almost every kind are available,

as well as both wet and dry preparations. These are not simply window-dressings; these are actual scientific specimens. It is one of the few cases in which a gift shop actually adds to the atmosphere and blends seamlessly with the main attraction.

The Jekyll & Hyde Club also features one of the most elaborate and unusual advertising devices in New York: an authentic London double-decker bus... filled with skeletons. Save for the driver, no living humans ride the bus—only skeletons, beckoning people to the club. More than a few tourists have been seen to jump when they realize it isn't a regular tour bus and see the hollow eye sockets and deathly grins of more than a dozen sets of bones.

With its interactive characters, theatrical memorabilia, sprawling dining spaces, and killer menus, The Jekyll & Hyde Club is a must-see for any monster kid or fan of the macabre. But remember, enter at your own risk!

For more information on The Jekyll & Hyde Club, visit <http://www.jekyllandhydeclub.com/>. ●

Journalist Mike Drake has appeared in two episodes of ODDITIES. His personal collection of unusual treasures has been called "shocking" by The Huffington Post. He was featured in the June 16, 2013 edition of Ripley's Believe It Or Not daily comic strip, and hopes to one day be sawed in half by Penn & Teller.

THE PITCH AND THE PENDULUM

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FAMOUS LAST WORDS

"Ray and I soon discovered we had a lot in common, but it was our mutual tenacity in the pursuit of our chosen careers—he with his writing and my experiments in animation and photography—that would bind us together."

-Ray Harryhausen speaking about his dear friend Ray Bradbury



NEXT ISSUE:

Richard Matheson, author of *I AM LEGEND*, *HELL HOUSE*, *THE SHRINKING MAN*, and screenwriter of classic films and TV shows like the William Shatner episodes of *THE TWILIGHT ZONE*, will be remembered by his family and friends in the upcoming issue. We'll also delve into the works that made him legend.

Our beloved founding editor Forrest J Ackerman created the term Sci-Fi because it was his greatest love. He reveled in the works of Wells and Verne, he was best friends with Ray Bradbury, and represented the likes of Isaac Asimov as a literary agent. There was no greater proponent of Sci-Fi literature than he. And in his memory, we will explore the history of this great literary genre, from H.G. Wells to Michael Crichton and beyond. Take a trip through time with aliens, other planets and dimensions, lots of lasers, dinosaurs, space ships, stakes so high that the entire Universe is in danger, and everything that makes for great Science Fiction.

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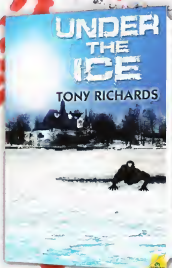
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